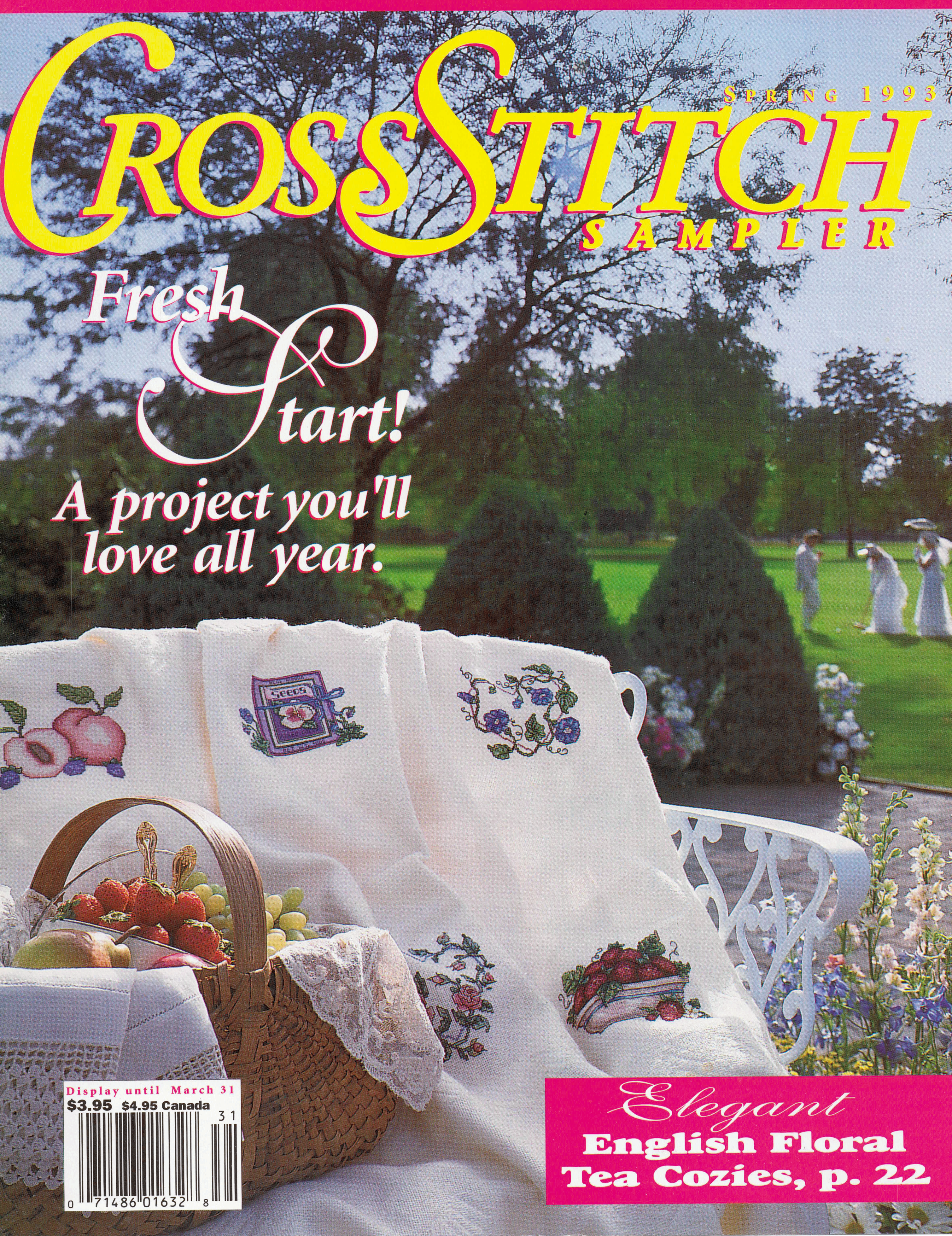
VISIT WITH FAMED NEEDLE ARTIST KAFFE FASSETT, p. 13

CROSS STITCH SAMPLER

SPRING 1993



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English Floral Tea Cozies, p. 22

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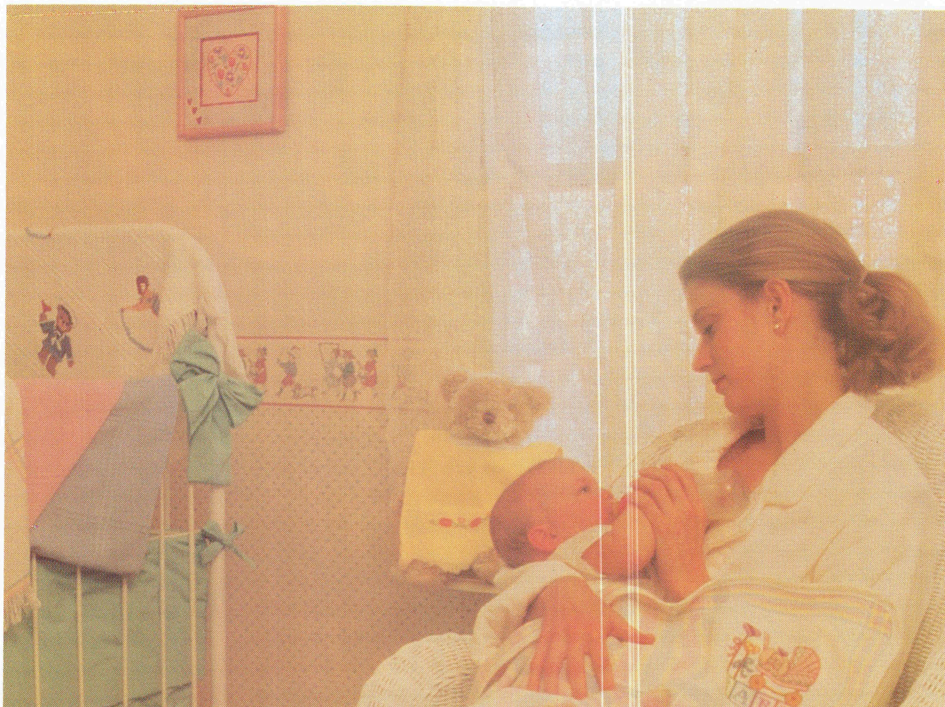

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CrossStitch
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Dear Stitcher

Dear Stitchers:

I always get a great deal of joy digging in the small plot of earth in front of our home. When I plant tulips and daffodils, I feel like I'm doing my part to wash away winter and welcome spring which brings forth colorful flowers to celebrate the return of summer sunshine. We've chosen a Victorian theme for this issue, filled with flowers and bright sunshine. We thought it would help us (and hopefully you!) to make it through these last few months of cold weather and prepare for warmer days ahead. One of the first signs that spring is coming around my house is that I'll soon be stitching the first three squares of our new continuing afghan. Designed by Lorrie Birmingham for the DMC Corporation, we will travel through the seasons in stitches. Spring focuses on the planting of seeds, delicate morning glories, and one of my favorite fruits, peaches. Looking ahead, we will water the seeds, gather a harvest, and spread holiday cheer with homemade gifts. Stitch with us in flower thread as we take a year to create a timeless heirloom treasure.

As the New Year begins, we have several ideas on the drawing board for the magazine. For this issue, we are introducing a feature which profiles artists, illustrators, and design firms who have gained recognition in art forms other than cross stitch. While some have "crossed over" in their designing to cross stitch and others have not, all can offer insightful tips on the creative process. Our first featured artist is Kaffe Fassett. Kaffe is noted primarily for works in knitting and needlepoint but is most revered for his use of color in all his artwork. We hope you enjoy this latest addition to *Cross Stitch Sampler*.

We filled this issue with thoughts of Spring and the beauty it brings. Though we have to tough it out for the remainder of the winter with the accompanying snow, sleet, or rain, we know that flowers, warm weather, and the Easter Bunny will soon be on their way. Here's hoping you'll soon be seeing a crocus popping up in your part of the world!

Debbie

CROSS STITCH
SAMPLER®

Volume 11, Number 1 *Spring 1993*

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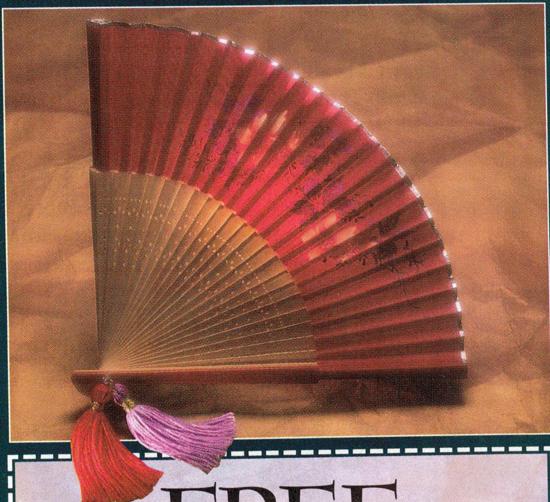

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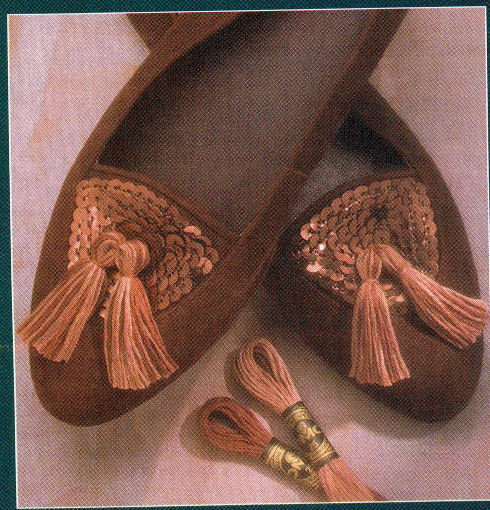
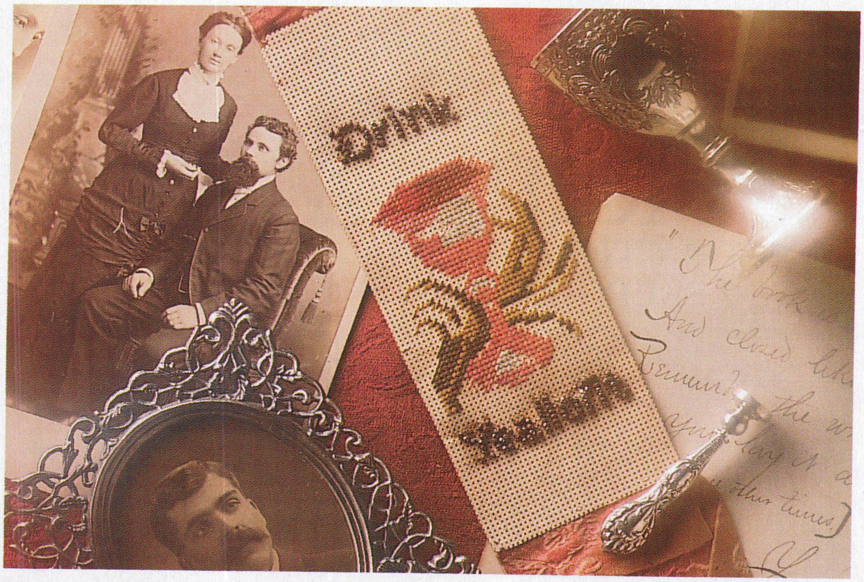


A Family Heirloom Reveals Stitched Treasures

by Marion Grammer

Although every needlewoman wonders where the idea for her next project will originate, few would expect one to literally fall at her feet. Yet that is all I could think of when I picked up the family Bible to take to my daughter's new home and an old, faded, needlepoint bookmark fell out—landing at my feet.

This family Bible has been passed from one generation to another, ever since John Gibson McMurray married Josephine Thompson in 1861. I like to imagine that it once stood proudly on walnut tables in Victorian parlors, but as the years passed, its immense size and deteriorating condition relegated it to attics. For as long as I can remember, it stayed wrapped in a sheet. We opened it only to add new statistics to the family tree. In all the times I've opened it, I never came across the bookmark—until now, that is.



The original bookmark, stitched between 1865 and 1900, was done in a half cross stitch using wool thread and metal beads on perforated paper.

I don't know if one of the recorded Sarahs, Elizabeths, or Louises stitched the bookmark, since it is not signed or dated. However, perforated paper projects became popular during the late 19th century, and religious themes were predominant during that time as well. So, I would guess that the bookmark was stitched sometime between 1865 and 1900. The design consists of a communion chalice embroidered in wool thread using a half-cross stitch. The words "Drink ye, all of it" from communion liturgy are stitched with tiny metal beads. Although the beads have rusted through the years and stained the paper, sturdy thread has held them in place. The finished design was eventually stitched to a silk ribbon, which is now faded and worn.

After I discovered this family treasure, I decided to copy the design and give bookmarks to each member of my family. However, some revisions were needed in order to conform to modern stitchery. My contemporary version is designed for 14 count perforated paper rather than the original 18 count because the larger size is more available, and the design of the chalice has been slightly altered to allow for counted cross stitches with two strands of embroidery floss. Although the words could be worked with glass beads and fine thread, my design

Marion's interpretation of the heirloom bookmark holds the place of her family tree. The bible (also shown at left) dates back to 1861.

is worked in the more common cross stitch. The placement of the words has been changed because the original was so difficult to read.

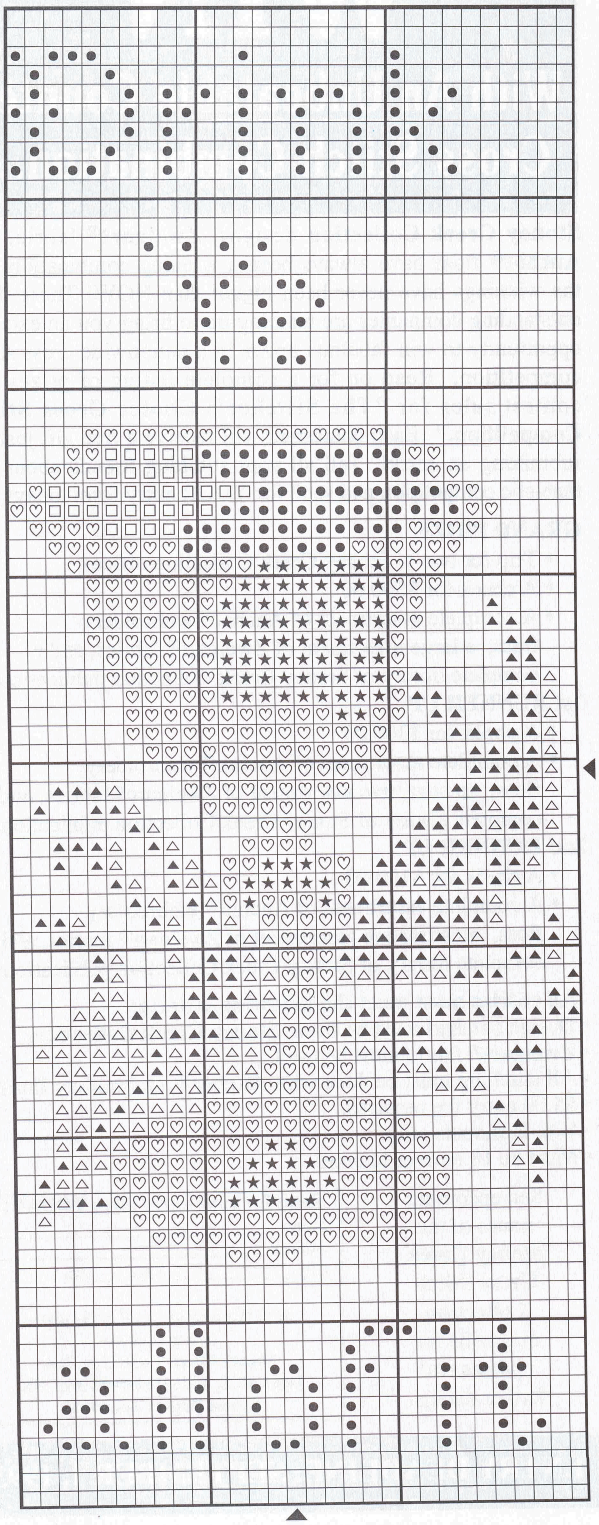
Perhaps your family Bible harbors a secret bookmark of its own—waiting to be discovered, re-stitched, and shared with family members. Or you may have some other family heirloom with a design that could be transferred to cross stitch. A sentimental design could end up becoming a piece of needlework treasured for generations to come.

COMMUNION CUP BOOKMARK

© NKS Publishing, 1992

	DMC	COLOR
♡	224	Lt. Shell Pink
●	814	Dk. Garnet
□	815	Med. Garnet
★	828	Ultra Vy. Lt. Blue
▲	3362	Dk. Pine Green
△	3364	Pine Green

Stitching Instructions: Complete all cross stitch with two strands of floss. To finish, attach perforated paper bookmark to ribbon of your choice using fabric glue.
Stitch Count: 29 x 75
Fabric: 14 count White perforated paper, cut to 34 x 110 holes (2½"x8"), ***Yarn Tree Designs***
Design and Stitching by: Marion Grammer



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Cross Stitch Sampler *will gladly print events of interest, as space permits, to stitchers. If you would like to inform our readers of upcoming events your organization may be sponsoring, please send them to* **Cross Stitch Sampler**, *P.O. Box 413, Chester Heights, PA 19017, six months before the event date.*

Put It On Your Calendar

■ **Jean Farish Needleworks** and cosponsor *Cross Stitch and Country Crafts* magazine will be hosting a series of consumer cross stitch shows throughout 1993. Dates are: March 12-14, Winston-Salem, NC; May 28-30, Saratoga Springs, NY; September 10-12, Des Moines, IA; and October 15-17 Sacramento, CA. For more information, send a long SASE with $0.52 postage to: *Spirit of Cross Stitch Festival, PO Box 10818, Dept. XSS, Winston-Salem, NC 27108.* Please indicate on the outside of the envelope which festival you are interested in attending.

■ *Rockome Gardens* is pleased to announce the 1993 dates for the **National Counted Cross Stitch Show "For People Who Count"**: June 5 through June 20. This year, the ninth year at Rockome Gardens, the show will include displays of nationally known designers, seminars taught by industry experts, a shop filled with the latest in cross stitch supplies, books and leaflets, as well as many new surprises for 1993. Don't miss the largest juried show in the nation. It will be open from 9AM to 5PM each day. For more information, send $1.00 to: *Rockome Gardens, NCCSS, Dept. XSS, Rt. #2 Box 600, Arcola, IL 61910*

■ The Fourth Annual **St. Charles, Missouri Counted Cross Stitch Show** will be held March 26-28, 1993. The event will include a judged show, seminars, a luncheon, door prizes and a cross stitch shop. For more information, please send a long SASE to: *Patches, ETC., 341 S. Main St., St. Charles, MO 63301*

■ Sponsored by *The Council of American Embroiderers*, **Needle Expressions '92** has been bringing the general public current, outstanding examples of needlearts. The show demonstrates the organization's objective to promote individual needle expression. From it's opening in Tempe, Arizona last fall, the show will continue to travel across the country throughout most of 1993. January 24-February 20, 1993, the show will be at the Cunningham Memorial Art Gallery in Bakersfield, CA. March 16-April 20, 1993 the show will stop at River Oaks Square Arts and Crafts Center in Alexandria, LA.

■ *What-A-Stitch*, Fishers, IN, invites you to join America's highest rated living history museum as it launches its first national cross stitch and needlework exposition July 15-18, **Threads of Time**. Seminars, lectures, demonstrations, sales areas and exhibits will be included in the four-day show in the museum center at Conner Prairie. Categories will be available for youths and adults to compete for awards and cash prizes. For more information, call: (800) 966-1836

OOPS!

■ **From The Heart, Hardanger Christmas Tree**
Page 23, Christmas 1992, Volume 10 Number 4:
In the bottom point of the diamond, add an eyelet stitch between the buttonhole edging and the kloster bar—as on the other three points of the diamond.

■ **Around the House, Holiday Tablerunner**
Pages 44, 45 Christmas 1992, Volume 10 Number 4:
Chart C—The symbol / was inadvertently substituted for ◣ on the chart. When backstitching with DMC 826, the "blue thread" refers to the thread that twines around the letter L and the holly on the right side of the chart.
Chart B—The symbol ◣ was inadvertently substituted for ■ on the chart.

Needletalk

LINDA BARRY

Dear Friends,

Parents are special people! As small children, our entire well-being depended upon the care and love given us by our parents. As young children, we needed their encouragement, help, and support as we struggled through the social and learning adjustments associated with school. As teenagers, we desperately needed their understanding, their trust and, whether we appreciated it then or not, the discipline and sometimes even the nagging to "get the work done." As young adults, we needed to draw on their years of experience to see the long-term vision as we coped with difficult work situations, new marriages, and families.

My life is at its busiest right now. I have two children in college, a young grandson to enjoy, a satisfying career, a husband who is winding down his career, and a retirement life for which to prepare. My parents now have become the sounding board for my ideas, dreams, and hopes. I don't need their advice as often as I once did, but I still need to share with them what is happening, and as always, I welcome their support and encouragement.

I also don't call them as often as I could; nor do I visit as often as I should or as often as they would like. So they call me, and they come to visit at my home.

Last fall, they came up with a creative idea that was so wonderful that I would like to share it with all of you. It's an idea that I hope to one day use with my children: Mom and Dad asked my sister and me to go on a trip with them. It's been close to 30 years since we had a family vacation, and we weren't quite sure if it would be the same.

We traveled in the fall to see the change in seasons and the glory of the leaves. Our itinerary included four days in the Boston area, then up to southern Maine and on home through New Hampshire and Vermont. It was their treat. The one major difference between traveling now and 30 years ago, though, is that my sister and I now have the responsibility of doing the driving. We left my sister's house on a Sunday morning. She was driving, and I was in the front passenger seat, while my parents sat in the back. We had just about reached the beltway when Mom said "I have to go potty." Maybe 20 miles further, Dad asked "When are we going to get there?" That, of course, set the tone for our week of vacationing together again. It was truly a memorable trip, and one that will remain precious to me for the rest of my life.

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My parents are now in their "twilight" years. The focus of our relationship continues to change, and rather than me depending so much on them, it has come time for them to depend on me. The experience is rewarding and wonderful to be able to give back to them a small portion of the advice, the encouragement, and the support they so freely gave me all these years.

Book Review:

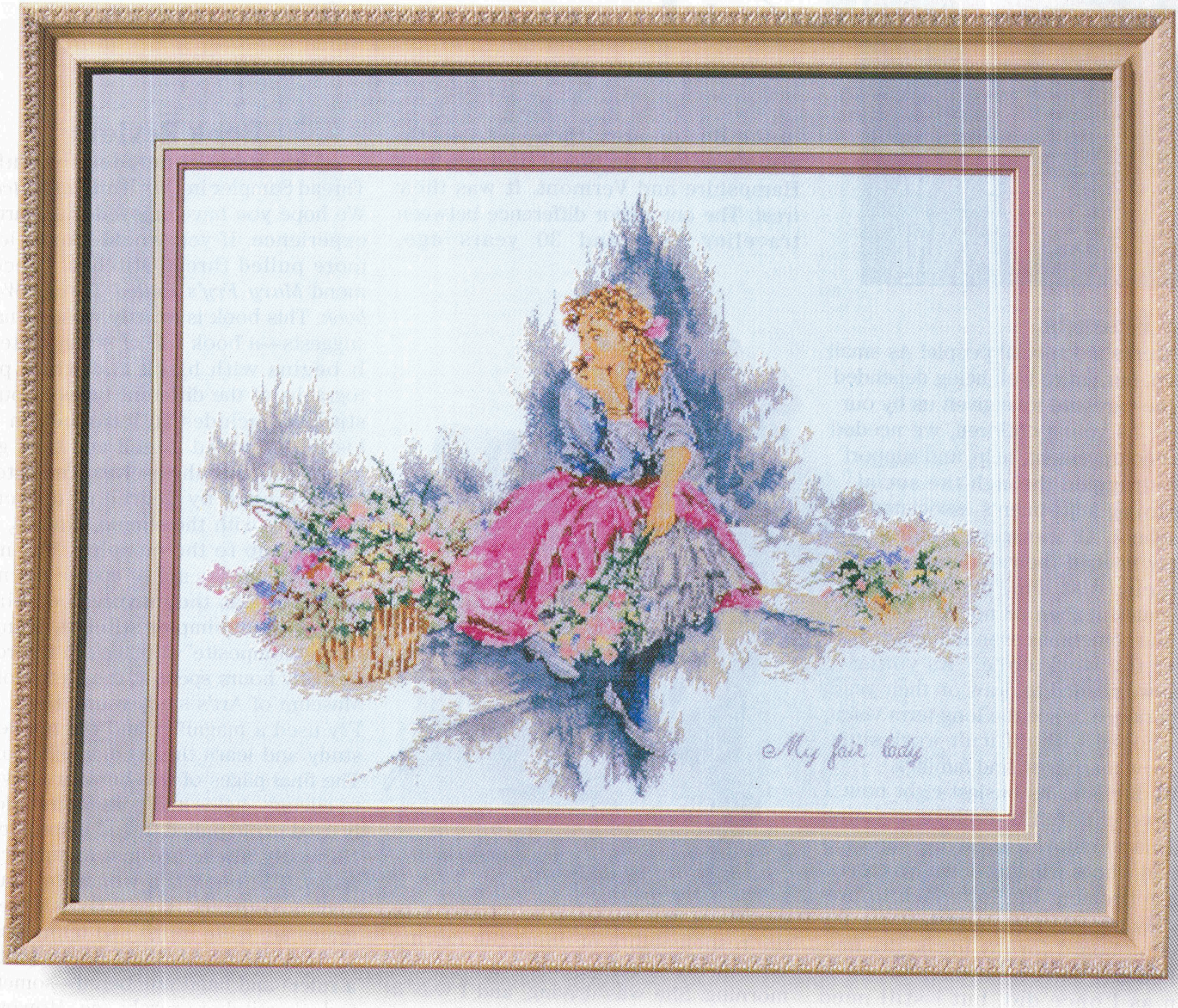
This issue concludes the Pulled Thread Sampler in *Our World of Stitches.* We hope you have enjoyed this learning experience. If you would like to learn more pulled thread stitches, I recommend *Mary Fry's Pulled Thread Workbook*. This book is exactly what its name suggests—a book full of stitch patterns. It begins with black and white photographs of the different types of pulled stitches, includes an introduction and history of pulled thread and then goes into the stitches themselves. The stitches are arranged by degree of difficulty beginning with the simple stitches, and working up to the complex. The most complex stitches are of course the most interesting as they involve combining two or more simpler stitches. Many of these "composite" stitches are the result of many hours spent at the Metropolitan Museum of Art's study room. Here, Mrs. Fry used a magnifier and old textiles to study and learn these composite forms. The final pages of this book are devoted to edgings, hems and corners traditionally used in old pulled thread embroideries. Naturally, these are just as applicable today. The book is a wonderful sourcebook for stitches (over 200), but the diagrams are quite rough and unprofessional. They are simply hand drawn (without a ruler) and hand numbered—something today's stitchers rarely see. However, I find them clear and easy to follow. I particularly liked the photo copies that accompany each pattern. They clearly show the stitch, in actual size, and how it looks on the different counts of fabric.

If you would like to purchase a copy of *Mary Fry's Pulled Thread Workbook*, please send $18.95 plus $3.50 postage and handling to: *Sampler Publications, PO Box 1279, St. Charles Illinois 60174.* To purchase with a credit card call: *(708) 377-8000.* Please allow 4-6 weeks for delivery.

Linda

If you would like to correspond with Linda Barry, please send your letters to: Linda Barry • Needletalk, PO Box 413, Chester Heights, PA 19017.

"My Fair Lady" is a licensed design by Stoney Creek Collection from Lanarte.


My fair lady

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SYMBOLISM, THE STORY TELLING ELEMENT OF EMBROIDERY

BY EILEEN BENNETT

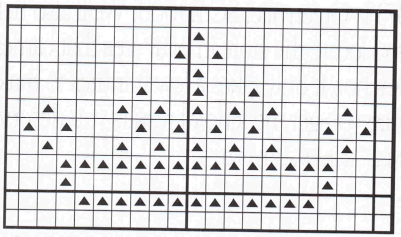
So much of the symbolism dating from the first Christians, and even before, is found today as we celebrate the Easter Season. Common to this holiday are the egg shape, the lily flower, the hare (now seen in the form of the Easter Bunny), and, of course, the crown and the cross. Each of these symbols are storytelling elements, used to call to mind the almost 2,000 year old Biblical account of the Crucifixion.

Many references to needlework are found within the pages of the Old Testament. Notably, in the Book of Exodus, Moses describes the building of the Tabernacle door, "And he made a hanging for the tabernacle door of blue, and purple, and scarlet, and fine twined linen, of needlework." (Exodus 36:37 KJV).

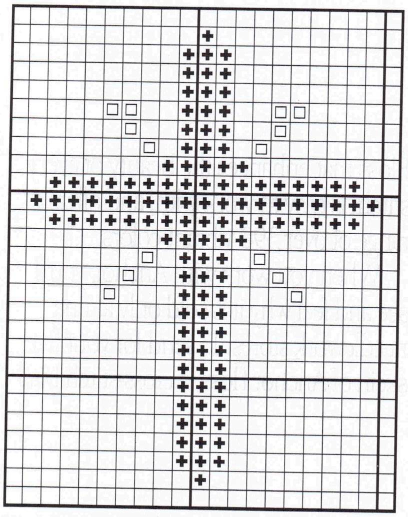
SYMBOLS... STILL SPEAK A LANGUAGE UNDERSTOOD BY TODAY'S EMBROIDERER

Pre-dating Christian symbols, earlier cultures would decorate their unclothed bodies by painting or cutting patterns into their skin. The purpose of these decorations was protection from the many day–to–day dangers surrounding their lives–the weather, animals, and their enemies. These symbolic decorations also conveyed messages to the gods to grant them good graces or free them from their rages. As civilization progressed and clothing was worn for protection from the elements, garments were used to emphasize status in a community. These painted or incised skin symbols, now hidden from view, were reproduced with needle and thread upon their clothing. Eventually this symbolic language disappeared and these old patterns became purely decorative.

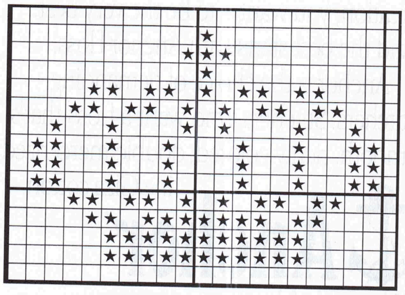
As civilization progressed, the 12th century saw symbolism develop into a finely tuned art in the form of Heraldry. In an age when few were literate, shields bearing story-telling elements identified their owners and later were passed on to their descendants. Used as a device for war on armor and helmets, the same seal or shield would be used for legal documents. This same coat of arms would fly from a



Crowns, originally symbolic of eternity, are now associated with nobility.



The cross is a symbol of faith.

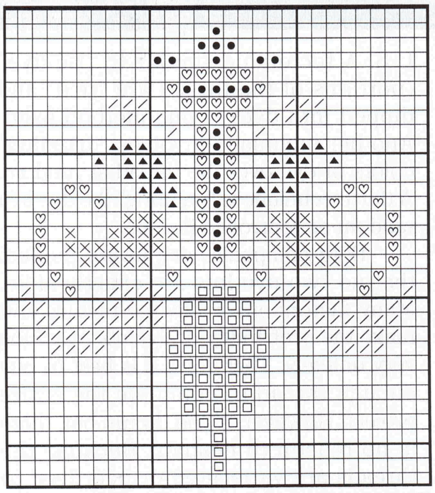


Upon Dutch samplers, a crown represents faith, hope and charity.

SAMPLINGS

nobleman's tower to show his occupancy, his banner marked his ship at sea, and these same motifs would be placed upon his tomb. Many motifs from heraldry are represented upon old embroideries and nowhere is this more commonly seen than on a sampler.

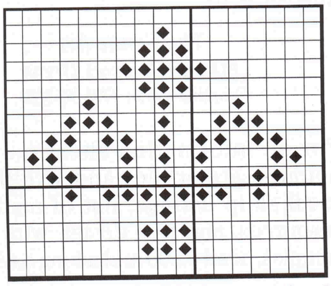
Today, no Easter season would be complete without the trumpet-shaped flowers of the lily plant. A common 16th Century sampler motif, the lily pattern was an early pagan symbol but later become associated with Christian virtues. Called "flower of heaven," it represents purity and chastity. In early mythology the lily was symbolic of fertility. In many religious paintings depicting the Annunciation, the lily appears with the Virgin Mary. A stylized version of the lily emerged as the Fleur de Lis. This shape was used on the coat of arms of the former French royal family.



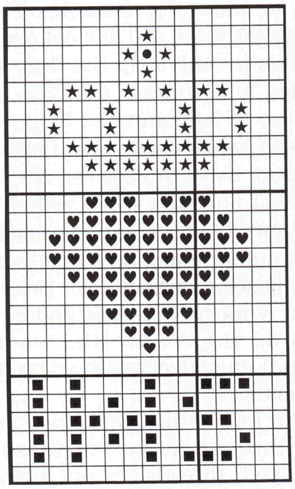
The lily, called "flower of heaven" represents purity and chastity.

Crowns, commonly seen as heraldic symbols indicating noble rank, were first symbolic of eternity associated with a ring or unending circle. Upon Dutch samplers, a crown portrays the symbol for faith, hope and charity. In the Christian teaching, a crown would recall the words from the second chapter of Revelation, verse 10, "...be thou faithful unto death, and I will give thee a crown of life." Crowns later became a purely decorative motif often utilized in samplers.

The cross, a symbol of faith, is also a common sampler design element in many countries. A favored motif on the old Dutch pieces, the cross is often embroidered with a crown, shown as a crowned heart. Also stitched on the sampler would be the monogram IHS, an abbreviation for Jesus from the Greek writing.



The Fleur de Lis is a stylized version of the lily.



A favorite Dutch motif is the crowned heart. "IHS" is an abbreviation for Jesus.

Needlework patterns showing the crucifixion are rare to English and American samplers, but are more common upon old German models.

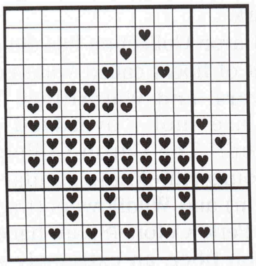
Animal patterns occur among the earliest of samplers. German designer Johann Sibmacher, published his book of patterns titled *Schon Neues Modelbuch* in 1597. Included are running hounds, hares, birds, swans, peacocks, unicorns, and lions. The hare, representing timidity or shyness, was embroidered with heraldic presentation in mind. A tiny hare or rabbit motif can be found on Jane Bostock's English Sampler of 1598. Although these stitches have disappeared from Jane's fabric, holes and bits of silk threads left in the linen are visible and well-defined.

Easter Samplers, although infrequent, did occur in embroidery history and are identifiable by two common verses used to commemorate this religious festival:

"See how the lilies flourish white and fair
See how the ravens fed from heaven are;
Never distrust thy God for cloth and bread
While lilies flourish and the Raven's fed."

"The holy feast of Easter was enjoined
To bring Christ's resurrection to our mind
Rise then from sin as he did from the Grave
That by his Merist, he your souls may save."

Symbols–story-telling elements from long ago–still speak a language understood by today's embroiderer.



The hare represents timidity and shyness.

© *The Sampler House, 1993*

MAKE A SPLASH WITH PAINTED THREADS

by LINDA BARRY

A whole new world awaits the creative stitcher who will experiment with unusual fibers. Two very popular threads are the Overdyed threads (The Gentle Art) and the Watercolours/ Wildflowers/ Waterlilies (The Caron Collection).

The Gentle Art has created a line of overdyed floss called Sampler Threads. These threads were developed to give new pieces an "aged appearance." Therefore, the colors are muted and subtle. They are particularly appropriate for traditional samplers as they create an instant "antique" flavor to your work. Many of the threads have been deliberately grayed or washed out in spots to give an old look in a new piece.

"Overdyed" is a term used to describe the process of hand dyeing a fiber that already has a pre-existing color. Simply put, dyeing over a color rather than over white. They are created by hand rather than machine. Why use overdyed when there are so many color of DMC already available? Overdyes allow shading without changing to a new color. They look wonderful when used for flowers, leaves, sunrises, sunsets and other patterns where nature itself is not monochromatic. Each pattern will subtly change just as the sunset changes second by second. Or as a flower changes from light to dark.

The Caron Collection has developed three lines of fibers called Watercolours, Wildflowers, and Waterlilies. These threads are not "overdyed", but "variegated." The Caron Collection's Watercolours (thickness similar to #5 Perle Coton) and Wildflowers (thickness similar to Perle Coton #8) are hand-dyed pima cotton fiber, an extremely strong fibre grown and produced in the U.S. The Waterlilies are a hand-dyed silk from China, processed in Italy and dyed in the U.S. A technique similar to "tie-dye" (portions of the thread are "tied" and dipped into dye) is one method used. Another technique involves "drizzling" colors of dye over the thread at random. A third technique is "painting" the dye in a random or controlled fashion.

Both companies emphasize the fact that no two dye lots are exactly alike. Many factors enter into the picture and make the probability of dyelots matching very unlikely. Therefore, it is best to buy enough thread to complete the entire project. However, if you do run out, there is no reason to despair. Because the threads are variegated or overdyed to begin with, the eye will compensate for the subtle differences in dye lots.

Many people wonder how to use the threads. For the Caron Collection, untwist the skein and cut at the knot. This will give you a 1 yd. length of three strands which you can then separate and cut in half again if desired. Don't worry about matching threads when you need a new strand. (For Sampler Threads, untwist the skein and pull out one length. Cut this in half, strip the floss strands needed and you are ready to stitch.) Because of its nature, let "happen what happens" when using these fibers. If you are using these threads for cross stitch, note that how you stitch will affect the outcome. If you complete each cross stitch before going on to the next one, you will see a distinct color progression. If you work half crosses and complete them on the return (the traditional method), the effect will be more tweedy and subtle.

An interesting difference in these two threads color fastness. The "overdyed" threads are not guaranteed for color-fastness. It is recommended that they be washed in cool water first. The Caron Collection fibers have already been soaked and rinsed several times to remove the excess dye. An interesting note was passed to me by the Caron people concerning colorfastness. "You may have heard that a vinegar and water solution will set any color that runs." That, however, is only true if the dye was an acidic dye. Some dyes are alkaline so a vinegar and water solution might actually cause some color to be removed from the fiber! It is much safer to simply rinse your fibers in several baths of cool to lukewarm water to remove the excess color dye.

Experimenting with both these threads can be exciting and fun. You will want to keep on stitching just to see how the colors are going to evolve. If you feel a little nervous, try a kit first. The Gentle Art's Sampler Threads are best used for cross stitch samplers. The more vibrant Caron Collection is great for Hardanger. Both could be used for tassels, braids and trims to accent a stitched piece. There are so many possibilities for each of these fibers that trying them once may mean you're "hooked." We have used Watercolours in our Anyone Can project (page 37) and will be using Wildflowers in this department in our next issue.

You may purchase these threads at your local needlework shop. Or, for a free chart with Sampler thread samples, color listing and order form, send $1.00 and a long SASE to:

The Gentle Art
60 Tanglewood Drive
Southington CT 06489.

For an information sheet on Watercolours, Waterlilies and Wildflowers, local shop listings, list of mail order resources, and free design with thread samples, send $1.00 and a long SASE to:

The Caron Collection
67 Poland Street
Bridgeport CT 06605

GOING *for* COLOR

A VISIT WITH KAFFE FASSETT

Photo: Anne James

> "Most people use color wrong because they are afraid to see...If they'd just go with it, they'd create magic!"

"What I teach is simple," says Kaffe Fassett. "Use color. Trust what you see." But what if we have no training in design, no background in the arts? "We all have our own vision," Kaffe continues, "which is unique. Trust what you see." Author of five arts and crafts books, creator of breathtaking wearable art, needlepoint tapestries, and inspired textiles, Kaffe Fassett has recently released his fifth book, *Glorious Inspirations*, published in America by ***Clarkson N. Potter, Inc.***, New York. This is a source book so chockfull of extraordinary decorative material that stitchers will be itching to get out their needle and canvas.

"What I wanted to do [with the books] was to take the fear out of working with color," Kaffe says. "Color is everywhere. Just look out any window! Most people use color wrong because they are afraid to see, to just go with their vision. If they'd just go with it, they'd create magic!"

His approach to art is impetuous, joyful and exuberant: even the windowsills of his London studio are painted with flowers in a hundred different colors. "We were doing a photo shoot one day and we thought let's do something with the windows! Well, if I'd waited for everyone to decide how to do what, what color to use, exactly this or that, it'd never have gotten done! I just picked up a brush and went at it! In three days we had our windows!"

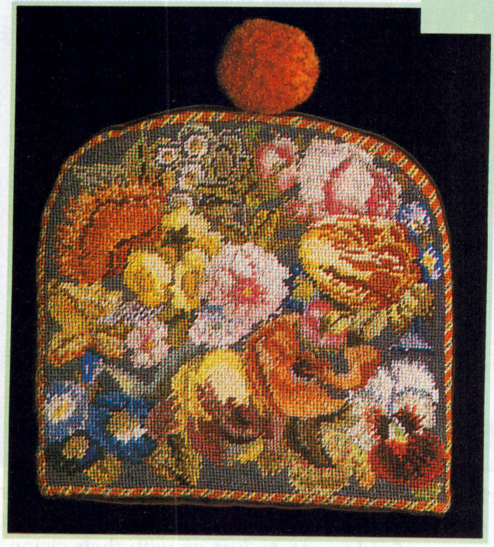
Because he derives the greatest satisfaction from doing exactly what he does, work and play are synonymous with Kaffe. "Designing is becoming a child again," he says, " playing with color."

Born in San Francisco and relocated soon after to the remote but stimulating natural beauty of Big Sur, California, Kaffe was rarely without some mode of self-expression. His mother, the late Lolly Fassett and co-founder of Nepenthe restaurant in Big Sur, once remarked that her youngest son always had a paintbrush in his hand. Instead of scolding, she was quick to supply the paper, nurturing his creativity throughout his childhood.

"My father said, 'If you don't get a college education, you'll be a dishwasher for the rest of your life.' And I'm not educated. I don't happen to have a tidy mind. But I did make practical Mother's dreams. For in her, as in myself, there was the thrill of working with raw materials, and getting magic out of it." Kaffe left Big Sur to study at the Museum of Fine Art in Boston where he won prizes for his painting but was chided for not having a "color theory." But the classroom could not hold him and he found himself drawn to the England of his childhood fantasies, the British Isles representing everything that California was not.

Needlecrafts were not, at first, indicated. Painting portraits, still-lifes of odds and ends brought home from the famed bargain stands of London's Portobello Road, and sketching illustrations for guidebooks launched his career as an artist. But Kaffe's energies were boundless, finding myriad forms of expression.

> "We all have our own vision, which is unique. Trust what you see."



Kaffe refers to this as "...a once-off project using an unlimited amount of colour in the form of the Flower Tea Cozy."

"In my twenties I thought, oh I could be a dancer, a choreographer, a painter, a photographer, this, that and the other thing," Kaffe laughs at the memory. "People would say, 'Channel your energies into art,' and I thought that'll be the day! I was struggling to find a focus."

Happily, he found it in textiles. At 28, travelling with late designer Bill Gibb in Scotland, Kaffe was entranced with the infinite variety of colors in the northern landscape. Upon reaching the woolen mill which was their destination, Kaffe chose 25 different heathery tweeds, learned to knit on the train home, and was off in a whole new direction.

Knitting commissions followed thick and fast, and one day he was asked if he could design a pair of needlepoint slippers. With characteristic aplomb, Kaffe attacked the project fearlessly and thus a new love was born.

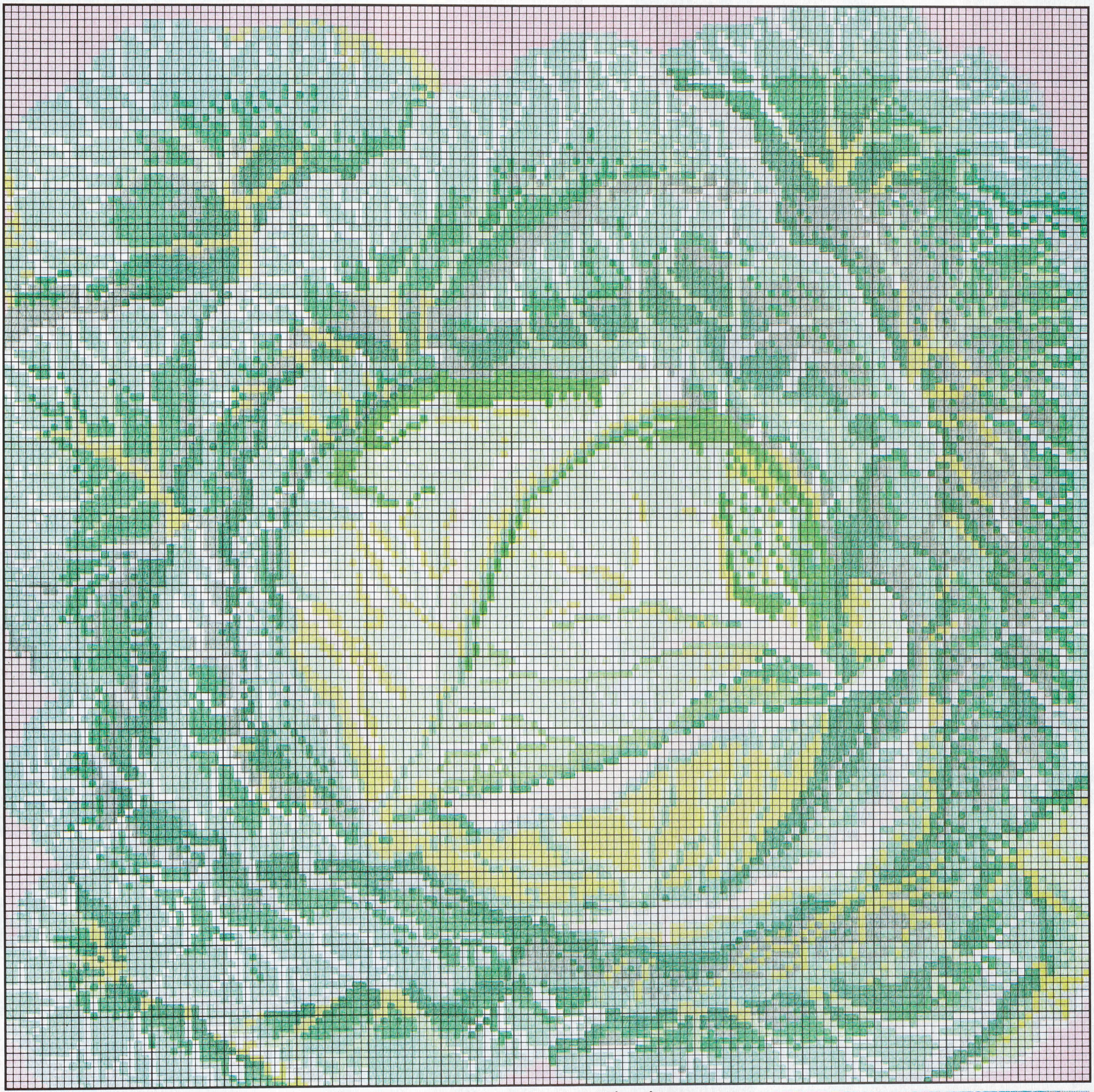
A detail from the Ribbon and Rose Cushion which Kaffe thought would make an excellent cross stitch.

Fuel was added to the fire when Kaffe went on British television and invited viewers to send him needlepoint samples illustrating what they found to celebrate in life. "We received 2500 6 inch by 6 inch samples, some from people who had never stitched, never done anything creative before in their lives. I worked with about 20 volunteers to stitch the borders; and out of it came a 14 panel screen 8 feet high by 2 feet across, traveling around Great Britain. The final resting place is Chatsworth House. "We received tapestries of cats, gardens, one of Barry Manilow!"

"With textiles," Kaffe continues, "its secrets come slowly to one. I love working with textiles because I can pass it on—it's totally accessible." This zeal to inspire others to needlecrafts was the impetus for his first two books, *Glorious Knits* and *Glorious Needlepoint*. But it is his third book, *Glorious Color*, (released in conjunction with an exhibition of his work at the Victoria and Albert Museum in London, their first ever retrospective of a living artist) that strives to illustrate Kaffe's approach to design.

Partly to demystify the creative process, partly because of his own impatience to "get on with it," Kaffe employs only the most basic tent stitch in his designs. But what designs! Lampshades covered in enormous shell patterns infused with the pale sandblasted hues of sea and salt, cushions stitched in a wild geometry of stars inspired by paperweights and infused with the turquoise and blues of Islamic pots. Form and color working together, as the titles of his books indicate, gloriously.

And yet, can anyone approach the color wizardry of Kaffe Fassett? Is it really within the grasp of an untrained eye to design something even half as exciting as one of Kaffe's



© Original needlepoint design: Kaffe Fassett, 1987

Cross over the line between art and charts. Use this needlepoint chart to inspire your own cross stitch version of the cabbage cushion. Choose embroidery floss to reflect the colors and shading you see. Trust your view of the color and make it your own.

design something even half as exciting as one of Kaffe's inspirations? "Yes!" Kaffe says resoundingly. He began designing needlepoint kits specifically for people who were yearning to create and yet didn't know where to begin. "For a long time," he says, "I had resisted the idea because I thought you shouldn't give people such a structured project; but if you give someone 20 colors to knit in a certain way, it's a wonderful starting point. It's a way into working with color, giving you the courage to press on. Then, with the experience in it, they'll start creating their own patterns."

In *Glorious Inspirations*, Kaffe draws from sources as divergent as old wallpapers, turkish kilims, English tapestries, cats, stamps and paperweights, practicing a kind of fiber alchemy. And so, Kaffe assures us, can you. In designing a cross stitch project, all of Kaffe's design tips come into play: "Use color;" stand back from your work. Certain colors bring other colors to life; seem to spark off other colors; and, perhaps most important of all, "Trust yourself." Look around you, find something that draws you in, and start stitching!

by Erin Lee Gafill

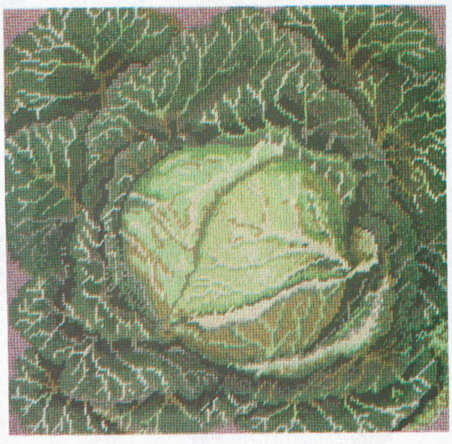


Photo: © Steve Lovi, 1987

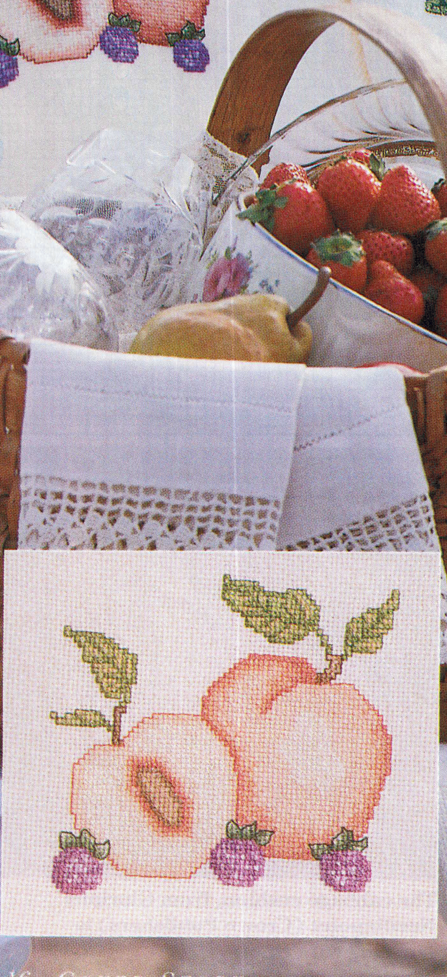
The cabbage cushion, from Glorious Needlepoint (Crown Publishers) is bursting with color.

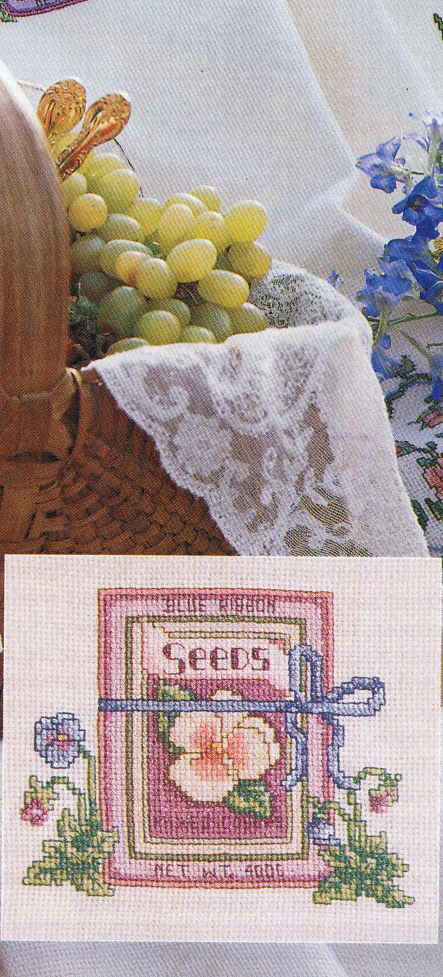
First in our Afghan Series

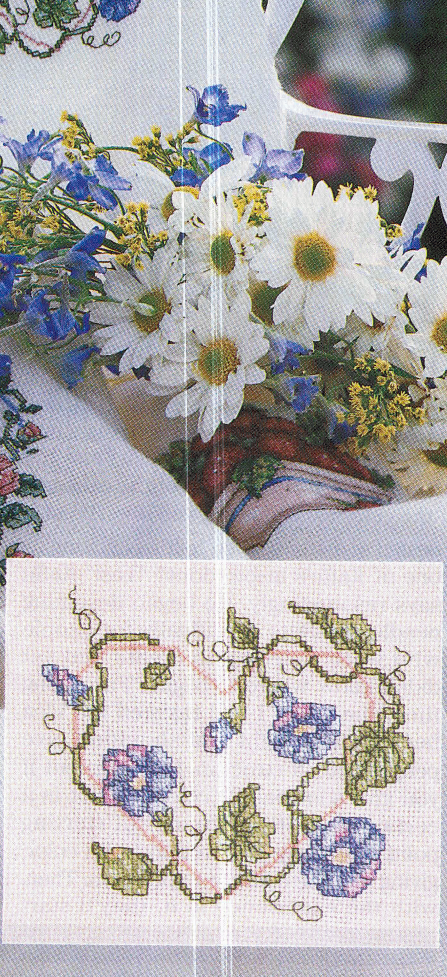
Out on the back lawn, a rousing game of croquet has been taken up. The prize today, however, will not be a game well played, but a luncheon with the ladies of the manor. A spread of fresh spring fruits, will be laid out upon a hand-stitched afghan in the garden for all to enjoy. Stitch with us this spring as we celebrate rebirth with Morning Glories, peaches and seeds, the first three squares of our afghan. Throughout the year, we will carry you through each season, unveiling three more designs from our continuing flower thread afghan.

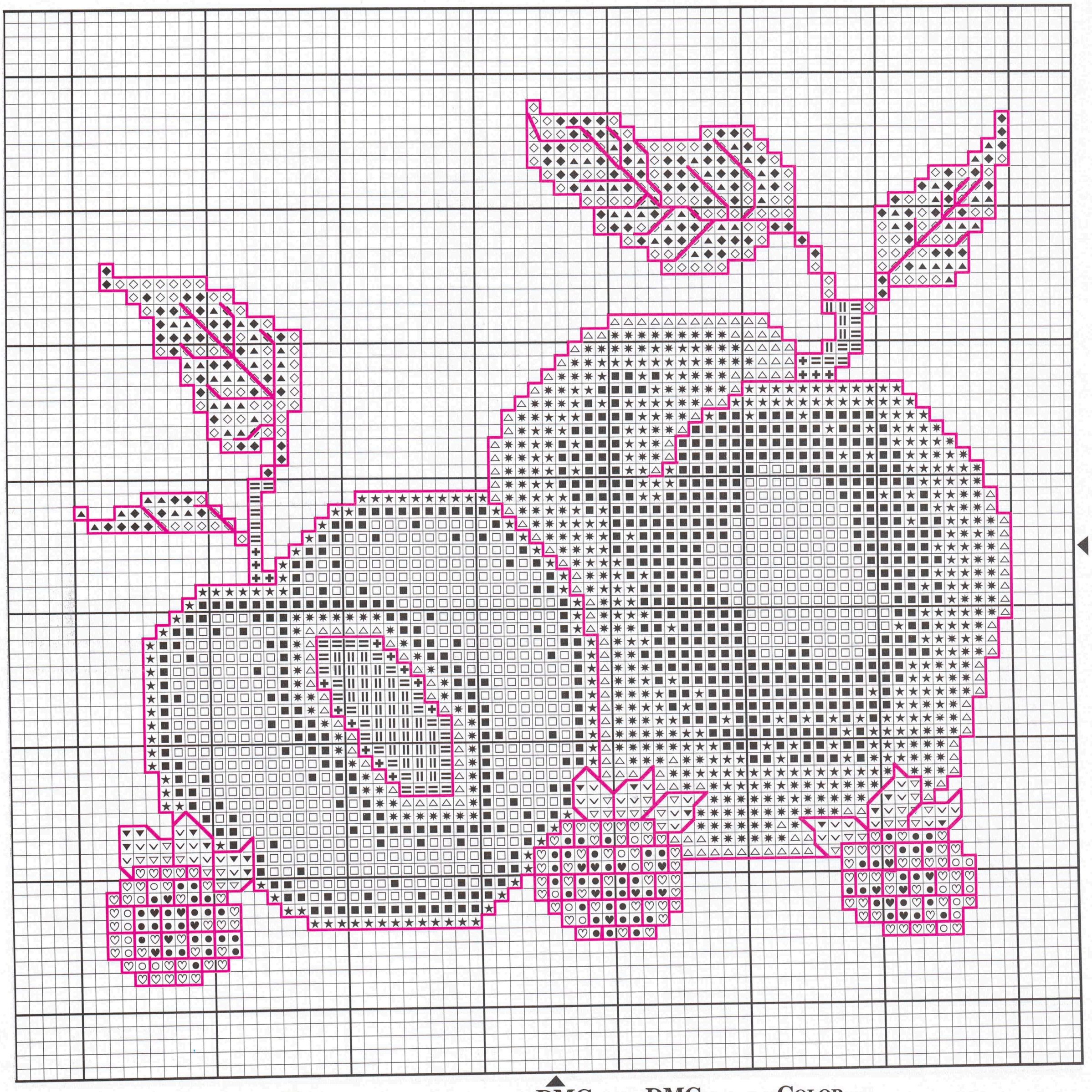
Intermediate

BLUE RIBBON
SEEDS
NET WT 400G









SPRING: PEACHES

© Lorrie Birmingham Designs, 1992

	DMC FLOWER THREAD	DMC EMBROIDERY FLOSS	COLOR
□	Ecru	Ecru	Ecru
●	2209	209	Dk. Lavender
♥	2211	211	Lt. Lavender
▽	2319	319	Vy. Dk. Pistachio Green
∨	2320	320	Med. Pistachio Green
△	2327	347	Dk. Salmon
★	2352	352	Lt. Coral
✱	2356	356	Med. Terra Cotta
▼	2369	368	Lt. Pistachio Green
○	2395	552	Dk. Violet
◇	2469	469	Avocado Green
◆	2471	471	Vy. Lt. Avocado Green
♡	2532	208	Vy. Dk. Lavender
▲	2734	733	Med. Olive Green
■	2759	3779	Vy. Lt. Terra Cotta
✚	2839	839	Dk. Beige Brown
=	2840	840	Med. Beige Brown
‖	2841	841	Lt. Beige Brown

DMC FLOWER THREAD	DMC EMBROIDERY FLOSS	COLOR
BACKSTITCHING		
2327	347	Dk. Salmon Peaches
2395	552	Dk. Violet Raspberries
2890	890	Ultra Dk. Pistachio Green Raspberry leaves
2937	937	Med. Avocado Green Peach leaves
2938	838	Vy. Dk. Beige Brown Stems

Stitching Instructions: Complete all cross stitch with one strand of flower thread or two strands of embroidery floss over one thread of Valentina fabric. Backstitch using one strand of flower thread or floss. Add partial stitches where appropriate. Follow schematic for proper design placement.

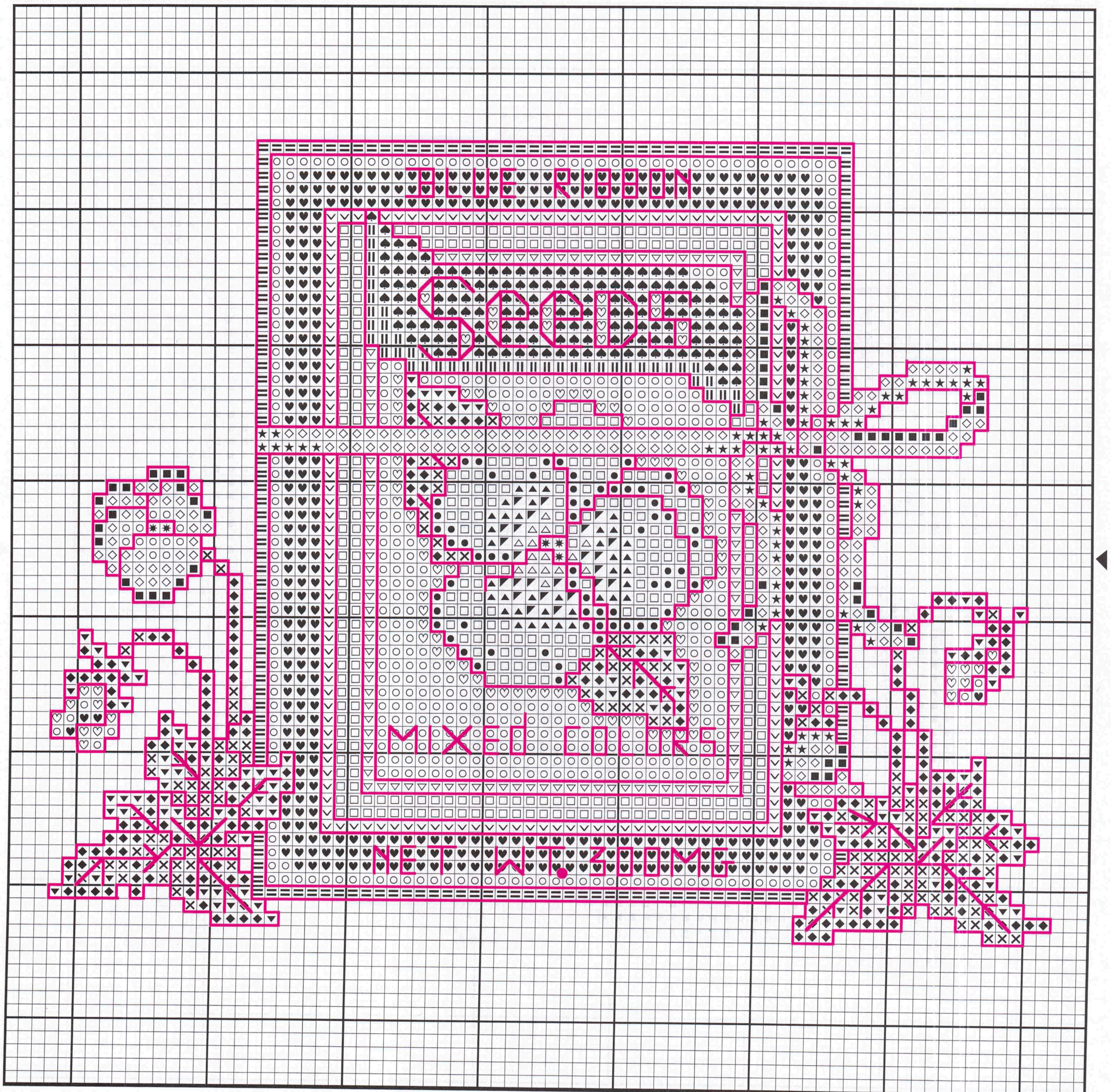
Stitch Count: 70 x 66

Fabric: 14 count Ivory Valentina, ***Wichelt Imports***, you will need 12 stitching squares plus fabric allowance for fringing.

If you are unable to find Valentina at your local needlework shop, send $60.00 plus $5.00 postage and handling to: ***Cross Stitch Sampler***, *Seasonal Afghan, 707 Kautz Road, St. Charles IL 60174.* Please allow 4—6 weeks for delivery. Afghan fabric is non-returnable.

Design by: Lorrie Birmingham

Stitching by: Donna Farrell



SPRING: SEEDS

© Lorrie Birmingham Designs, 1992

	DMC Flower Thread	DMC Embroidery Floss	Color
□	Ecru	Ecru	Ecru
⌄	2320	320	Med. Pistachio Green
△	2327	347	Dk. Salmon
◤	2329	3328	Med. Salmon
▽	2369	368	Lt. Pistachio Green
♡	2394	550	Vy. Dk. Violet
○	2395	552	Dk. Violet
♥	2396	554	Lt. Violet
◆	2471	471	Vy. Lt. Avocado Green
▼	2472	472	Ultra Lt. Avocado Green
●	2579	677	Vy. Lt. Old Gold
✷	2725	725	Topaz
▲	2760	760	Salmon
‖	2776	776	Med. Pink
★	2797	797	Royal Blue
◇	2798	798	Dk. Delft
■	2800	800	Pale Delft
♠	2818	818	Baby Pink
=	2899	899	Med. Rose
✕	2958	943	Med. Aquamarine

▲DMC Flower Thread Backstitching	DMC Embroidery Floss	Color
2327	347	Dk. Salmon Purple flowers
2394	550	Vy. Dk. Violet Letters
2820	820	Vy. Dk. Royal Blue Ribbon, blue flowers
2839	839	Dk. Beige Brown Seed package, flower on package
2958	943	Med. Aquamarine Leaves

Stitching Instructions: Complete all cross stitch with one strand of flower thread or two strands of embroidery floss over one thread of Valentina fabric. Backstitch using one strand of flower thread or floss. Add partial stitches where appropriate. Follow schematic for proper design placement.

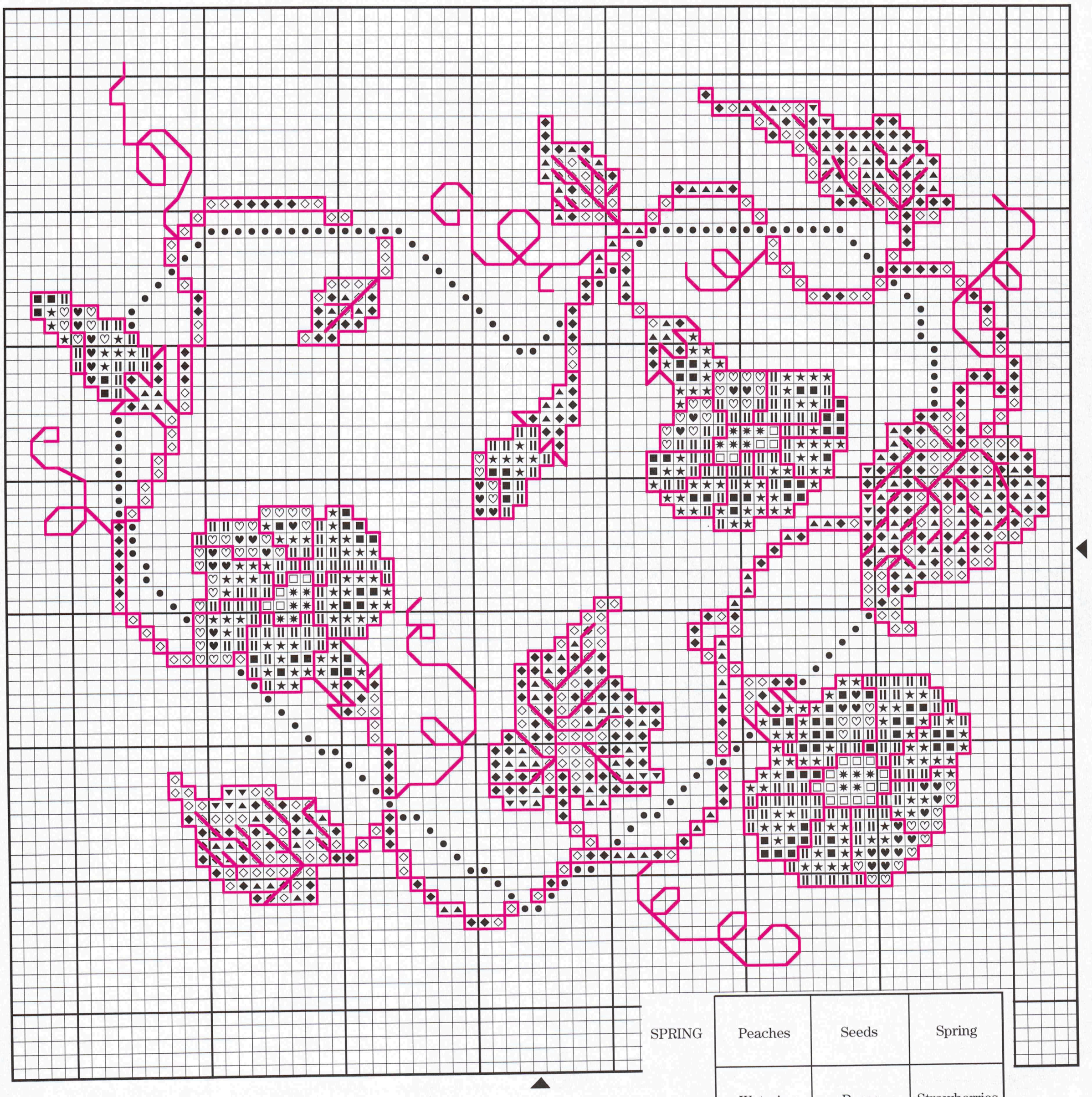
Stitch Count: 74 x 59

Fabric: 14 count Ivory Valentina, ***Wichelt Imports***, you will need 12 stitching squares plus fabric allowance for fringing.

If you are unable to find Valentina at your local needlework shop, send $60.00 plus $5.00 postage and handling to: ***Cross Stitch Sampler***, *Seasonsl Afghan, 707 Kautz Road, St. Charles IL 60174.* Please allow 4—6 weeks for delivery. Afghan fabric is non-returnable.

Design by: Lorrie Birmingham

Stitching by: Donna Farrell



SPRING	Peaches	Seeds	Spring
SUMMER	Watering Can	Roses	Strawberries
FALL	Dried Flowers	Apples	Crock
WINTER	Pears	Preserves	Holly

AFGHAN SCHEMATIC

SPRING: MORNING GLORIES

© *Lorrie Birmingham Designs, 1992*

DMC FLOWER THREAD	DMC EMBROIDERY FLOSS	COLOR
□ Ecru	Ecru	Ecru
● 2222	223	Med. Shell Pink
♥ 2396	554	Lt. Violet
♡ 2397	553	Med. Violet
◇ 2469	469	Avocado Green
◆ 2471	471	Vy. Lt. Avocado Green
▲ 2504	504	Lt. Blue Green
✱ 2673	676	Lt. Old Gold
★ 2798	798	Dk. Delft
■ 2800	800	Pale Delft
▼ 2833	833	Lt. Olive Green
BLENDED NEEDLE		
II 2797(1 strand) 2798(1 strand)	797(2 strands) 798(2 strands)	Royal Blue plus Dk. Delft
BACKSTITCHING		
2890	890	Ultra Dk. Pistachio Green Leaves and vines
2820	820	Vy. Dk. Royal Blue All other backstitching

Stitching Instructions: Complete all cross stitch with one strand of flower thread or two strands of embroidery floss over one thread of Valentina fabric. For blended needle cross stitch, use two strands of flower thread (one strand of each color) or four strands of embroidery floss (two strands of each color) blended in the needle. Backstitch using one strand of flower thread or floss. Add partial stitches where appropriate. Follow schematic for proper design placement.

Stitch Count: 76 x 67

Fabric: 14 count Ivory Valentina, ***Wichelt Imports***, you will need 12 stitching squares plus fabric allowance for fringing.

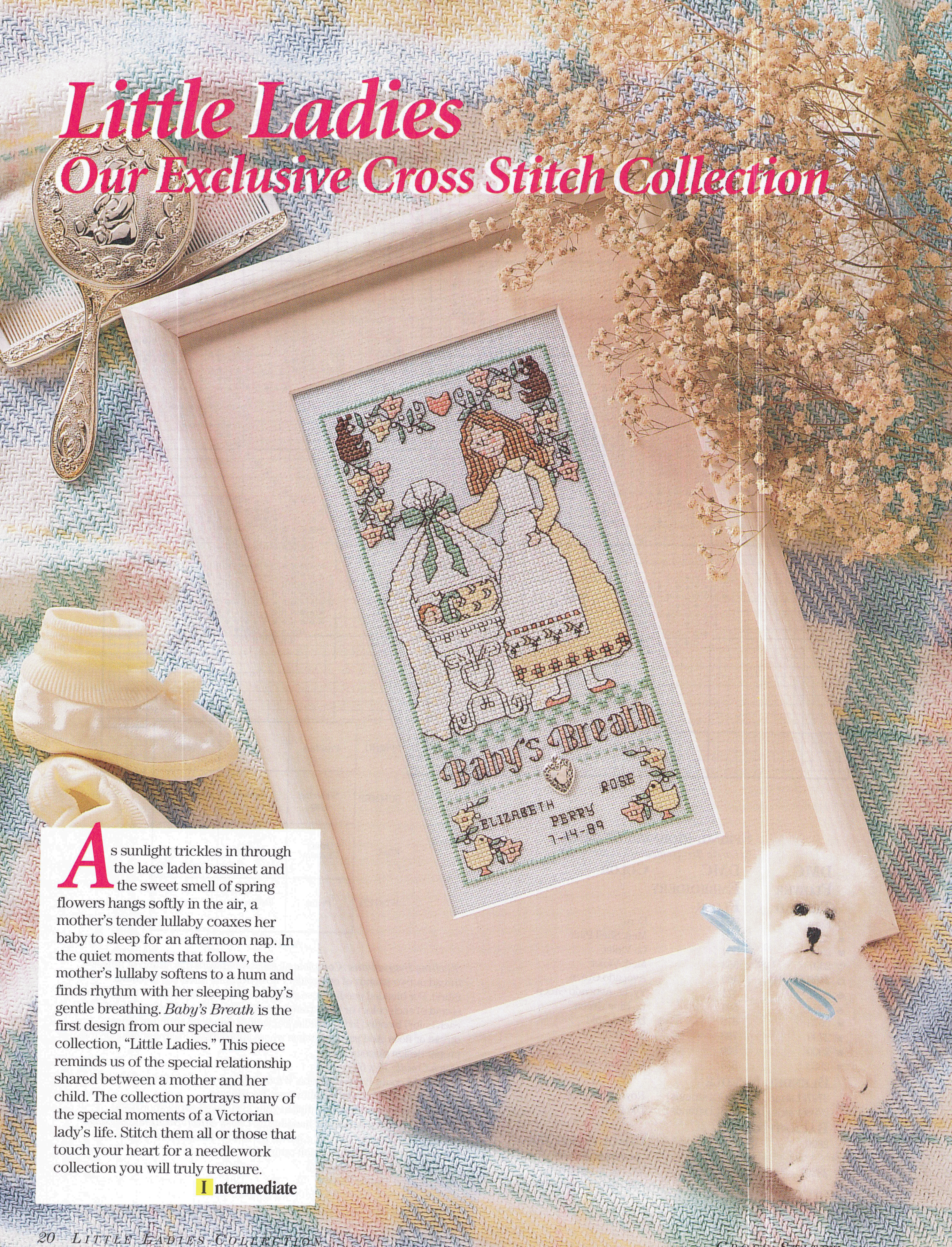
If you are unable to find Valentina at your local needlework shop, send $60.00 plus $5.00 postage and handling to: ***Cross Stitch Sampler**, Seasonal Afghan, 707 Kautz Road , St. Charles IL 60174.* Please allow 4—6 weeks for delivery. Afghan fabric is non-returnable.

Design by: Lorrie Birmingham

Stitching by: Donna Farrell

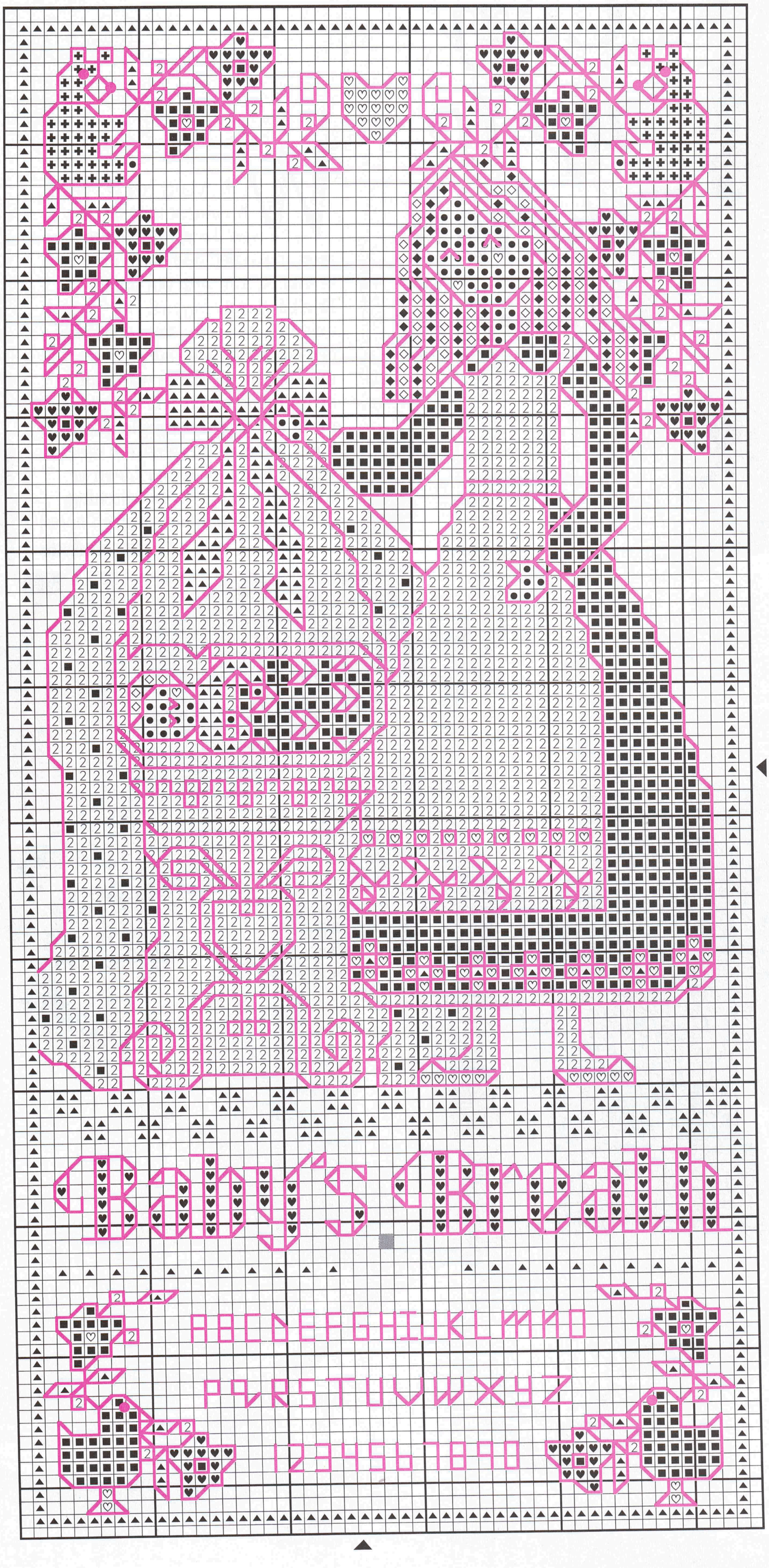
Little Ladies

Our Exclusive Cross Stitch Collection



As sunlight trickles in through the lace laden bassinet and the sweet smell of spring flowers hangs softly in the air, a mother's tender lullaby coaxes her baby to sleep for an afternoon nap. In the quiet moments that follow, the mother's lullaby softens to a hum and finds rhythm with her sleeping baby's gentle breathing. *Baby's Breath* is the first design from our special new collection, "Little Ladies." This piece reminds us of the special relationship shared between a mother and her child. The collection portrays many of the special moments of a Victorian lady's life. Stitch them all or those that touch your heart for a needlework collection you will truly treasure.

Intermediate



BABY'S BREATH

© NKS Publishing, 1992

DMC	ANCHOR	COLOR
2 White	02	White
♡ 352	09	Lt. Coral
♥ 353	08	Peach Flesh
◇ 435	901	Vy. Lt. Brown
◆ 437	362	Lt. Tan
▲ 563	208	Lt. Jade
✚ 839	—	Dk. Beige Brown
● 948	—	Vy. Lt. Peachy Flesh
■ 3078	292	Vy. Lt. Golden Yellow
BACKSTITCHING (1 STRAND)		
3371	382	Black Brown
FRENCH KNOTS		
3371	382	Black Brown
HEART CHARM		
▨ Attach heart charm here		

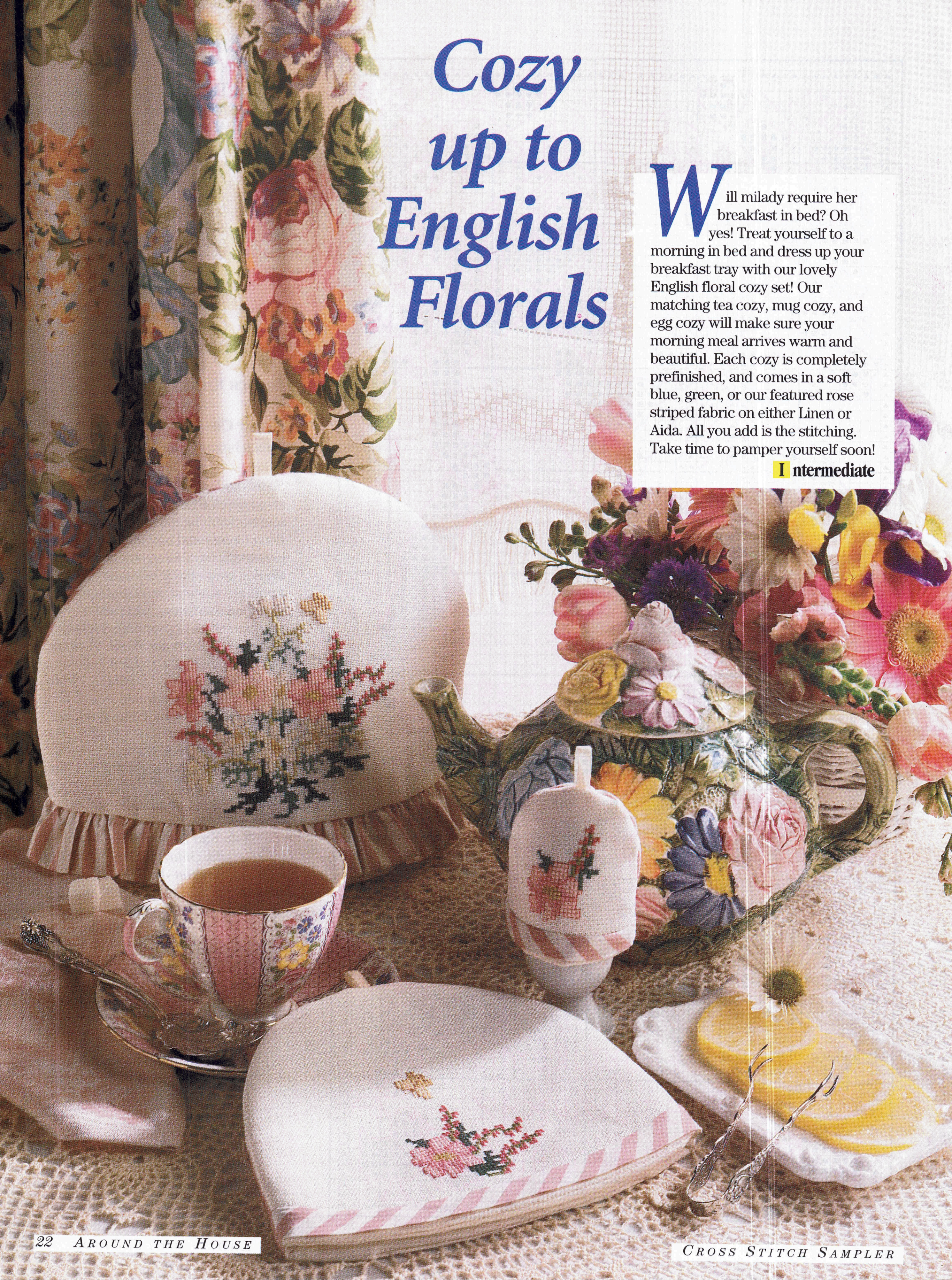
Stitching Instructions: Complete cross stitch with two strands of floss and backstitching with one strand of floss. Center and backstitch personalization using one strand of floss in your choice of color. French knots are made using one strand wrapped two times. Add partial stitches where appropriate. Flowers on baby's blanket are White. Flowers on apron are Vy. Lt. Golden Yellow. Bear's muzzle is Vy. Lt. Peachy Flesh. When stitching is finished, attach heart charm securely with White floss, as indicated on chart.

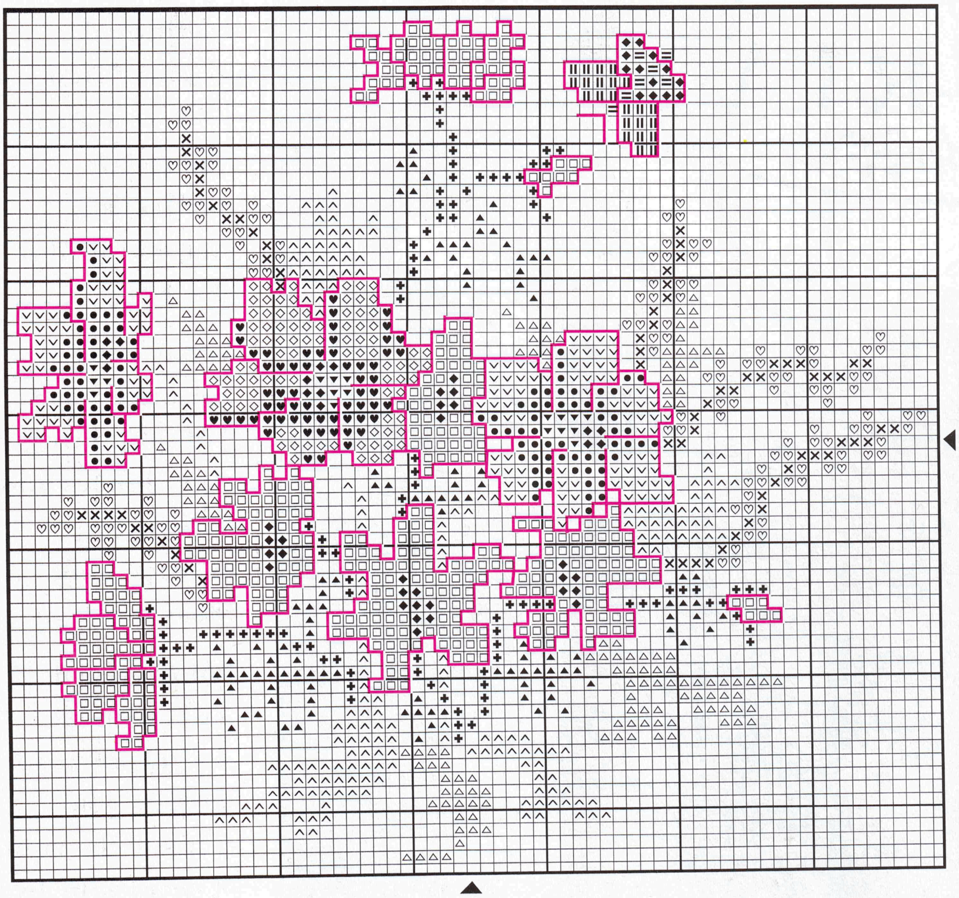
Stitch Count: 53 x 112
Fabric: 28 count Forget-Me-Not Blue Jobelan, ***Wichelt***, 429-103, cut 10" x 14"
Heart Charm: Send $6.50 ppd per charm to: ***Charland Designs***
33 DeForest Road
Toronto, Ontario, Canada M6S1J1
Frame: ***Larson-Juhl***
Design by: Polly Carbonari
Stitching by: Pat Perry

Cozy up to English Florals

Will milady require her breakfast in bed? Oh yes! Treat yourself to a morning in bed and dress up your breakfast tray with our lovely English floral cozy set! Our matching tea cozy, mug cozy, and egg cozy will make sure your morning meal arrives warm and beautiful. Each cozy is completely prefinished, and comes in a soft blue, green, or our featured rose striped fabric on either Linen or Aida. All you add is the stitching. Take time to pamper yourself soon!

Intermediate





ENGLISH GARDEN BOUQUET

© NKS Publishing, 1993

DMC	ANCHOR	COLOR
□ Ecru	387	Ecru
^ 500	879	Vy. Dk. Blue Green
△ 501	878	Dk. Blue Green
▲ 502	877	Blue Green
▼ 734	279	Lt. Olive Green
∨ 776	24	Med. pink
◆ 834	945	Vy. Lt Olive Green
= 3045	888	Dk. Yellow Beige
‖ 3047	—	Lt. Yellow Beige
✕ 3347	266	Med. Yellow Green
✚ 3348	254	Lt Yellow Green
♥ 3354	74	Lt. Dusty Rose
◇ 3713	968	Vy. Lt. Salmon
♡ 3731	77	Med. Dk. Dusty Rose
● 3733	75	Med. Lt. Dusty Rose

BACKSTITCH (1 STRAND)

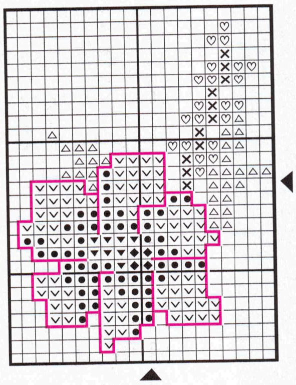
415	398	Pearl Grey White flowers
3731	77	Med. Dk. Dusty Rose Pink flowers
3733	75	Med. Lt. Dusty Rose Center pink flower

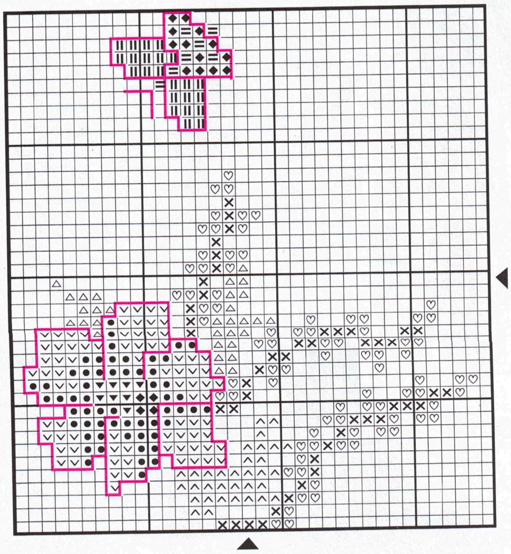
Stitching Instructions: Find the center of the chart and the center of the pre-finished cozy. Stitch design ¼" up from the bottom of the evenweave fabric cover. Complete all cross stitch with two strands of floss and backstitch using one strand. When stitching is completed, press pieces with a warm iron.

Stitch Count: Tea Cozy: 68 x 62
Mug Cozy: 40 x 34
Egg Cozy: 25 x 19

Tea, Mug and Egg Cozy: ***Adam Original,***
14568 80th St. South, Hastings, MN 55033

Design and Stitching by: Nancy C. Hoerne





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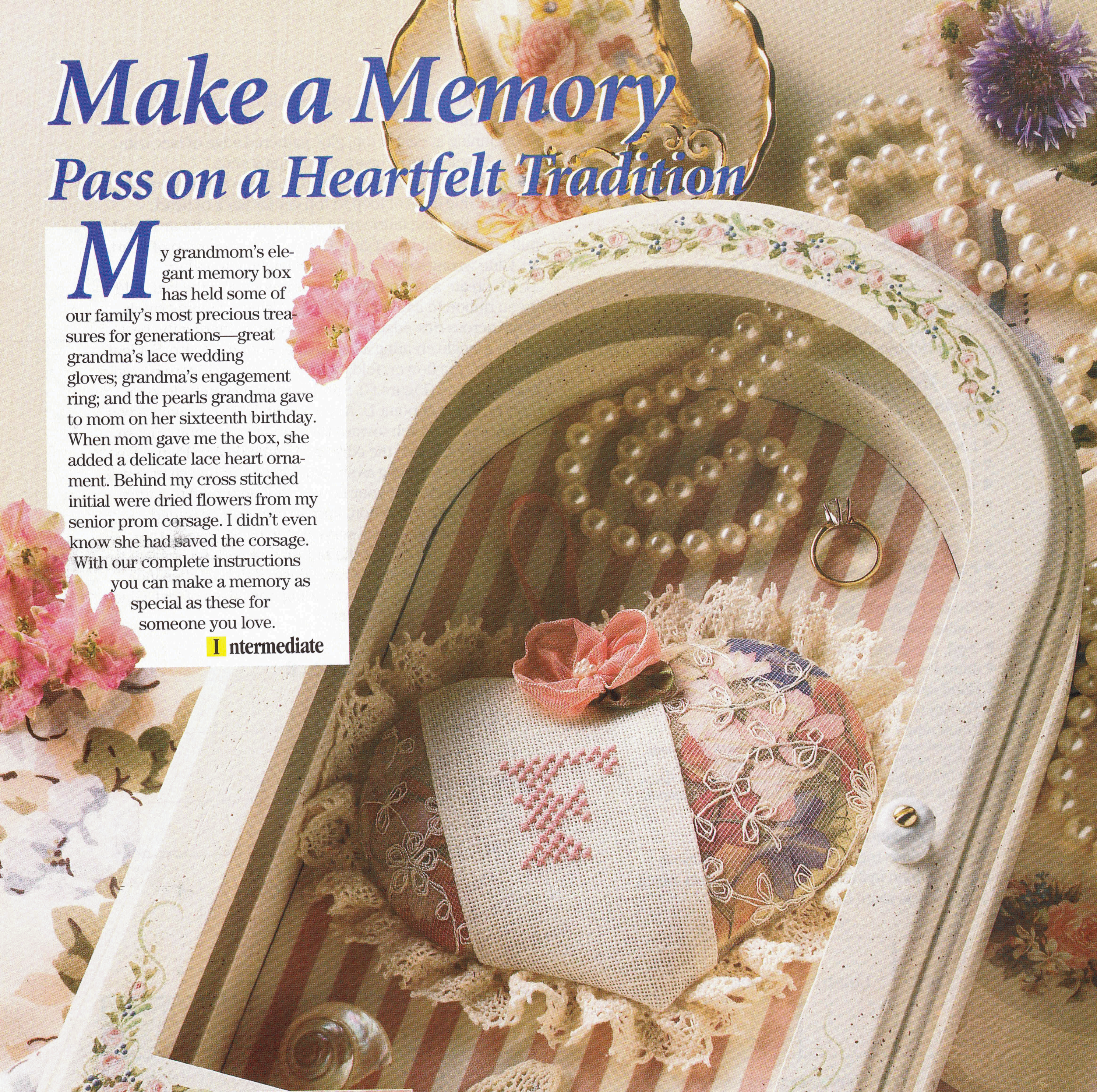
Make a Memory

Pass on a Heartfelt Tradition

My grandmom's elegant memory box has held some of our family's most precious treasures for generations—great grandma's lace wedding gloves; grandma's engagement ring; and the pearls grandma gave to mom on her sixteenth birthday. When mom gave me the box, she added a delicate lace heart ornament. Behind my cross stitched initial were dried flowers from my senior prom corsage. I didn't even know she had saved the corsage. With our complete instructions you can make a memory as special as these for someone you love.

Intermediate



HEARTFELT MEMORIES

© NKS Publishing, 1992

	DMC	ANCHOR	COLOR
♥	3688	60	Medium Mauve

Stitching Instructions: Complete all cross stitch with three strands of floss.
Stitch Count: varies, largest is 15 x 25
Fabric: 25 count Antique White Dublin Linen, ***Zweigart***, 3" x 6"
Memory Box: Sharon Failor
Design, Stitching and Finishing by: Gena Fausel

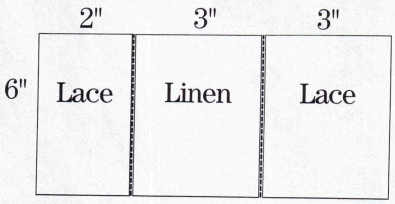
FINISHING INSTRUCTIONS

Materials:

- Completed initial centered on Linen
- Lace, 6" x 6"
- 1" wide pink ribbon, 6" length
- 1" wide green ribbon, 2" length
- Folk Heart Stik 'n Puff, size to match stitched piece
- 5" x 7" cardboard for backing
- Fabric for backing, 6" x 6" (taffetta, satin, etc.)
- ⅛" wide satin ribbon for hanger, 6"
- Pressed flowers, approximately 6 (half dollar size)
- ½ yd. pre-gathered Cluny lace trim
- 3mm Pearls (5-6)
- Hand sewing needle
- Thread to match ribbon
- Thick white glue

Pressed flowers courtesy of ***The Galveston Wreath Company****, 1124 25th St., Galveston, TX 77550, and* ***Natural Flower Designs****, 10 Liberty Shipway, Sausalito, CA 94965; Folk Heart Stik 'n Puff is by* ***Banar Designs, Inc.****, P.O. Box 483, Fallbrook, CA 92028*

1. Cut lace into 2 pieces, 2" x 6" and 3" x 6".
2. With right sides together, stitch lace lengths on each side of linen matching 6" sides as shown, using a ¼" seam. Press seam toward linen.



3. Trace Stik 'n Puff 3 times; once onto scrap of white paper, once on cardboard, and once on wrong side of backing fabric. Cut cardboard along traced line; cut fabric ½" beyond traced line.
4. Lay front fabric right side down, centering it over the paper heart. Arrange pressed flowers over lace portions of front fabric, only. Place most colorful side of flowers towards wrong side of front fabric. Use tracing as a boundary for placing flowers.
5. Center foam-covered side of Stik 'n Puff over arranged flowers, remove backing paper. Press Stik 'n Puff firmly against arranged flowers. Pull fabric edges up and over onto adhesive backing. Clip only at center top of heart. Glue where edges overlap. **Do not clip to fit around curved edges of heart.**
6. Carefully trim fabric to reduce bulk on the back of Stik 'n Puff.
7. Beginning at center top, glue gathered edge of lace trim around back edge of heart, overlapping ends.
8. Fold 6" length of ribbon in half, to make a loop for the hanger. Glue ends of loop to top center back of heart.
9. Center backing fabric right side up over cardboard heart, pull edges to back and glue. Clip only at center top of heart.
10. Glue wrong sides of heart and backing together.
11. To create a ribbon flower adornment: For the leaf, fold green ribbon to a point (Figure A). Using a running stitch, stitch across raw edges. Pull up thread, gathering the base of the triangle creating a leaf shape. Knot to secure. Set leaf aside. For the flower, fold pink ribbon once (Figure B) and a second time (Figure C). Stitch a running stitch close to edge begining at point D. Approximately 2" from where you began, start to stitch toward the side of the ribbon (Figure E). When you reach the edge turn immediately (Figure E), and continue stitching as shown. These stitched shapes will become the petals of your flower. Pull up thread to gather the entire length of ribbon, knot to secure. The folded portion of the ribbon will serve as the back, base of the flower (Figure F). Shape the ribbon into petals. Glue leaf to back side of flower hiding raw edges of ribbon, then glue flower to center top of heart, hiding raw edges of leaf. Glue pearls to center of the flower.

Figure A

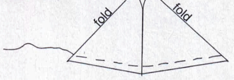


Figure B

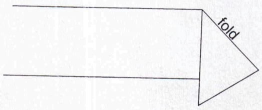


Figure C

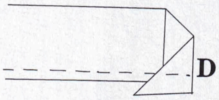


Figure E

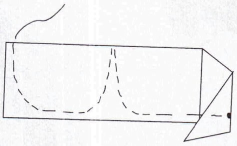
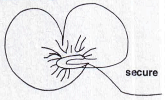
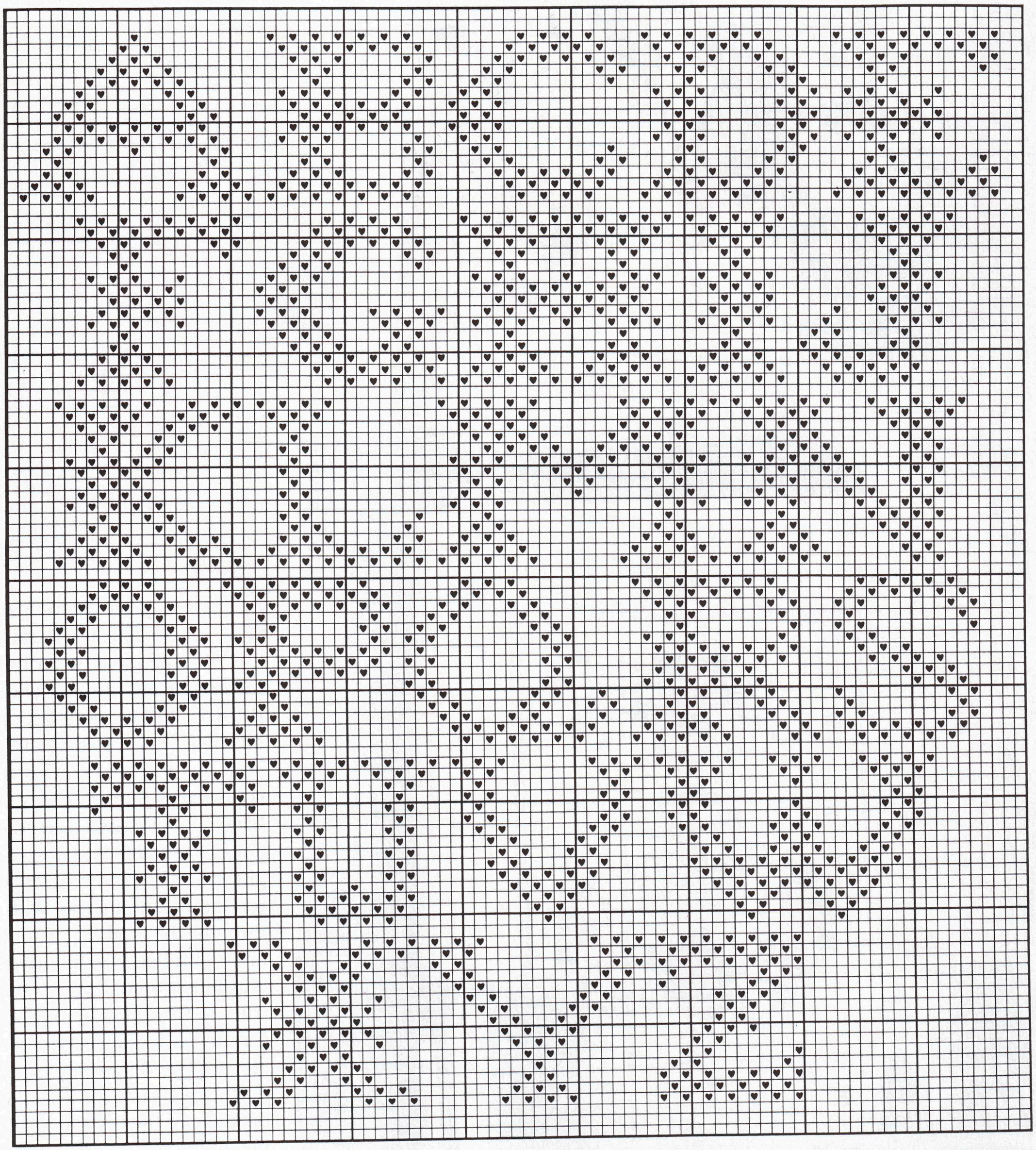


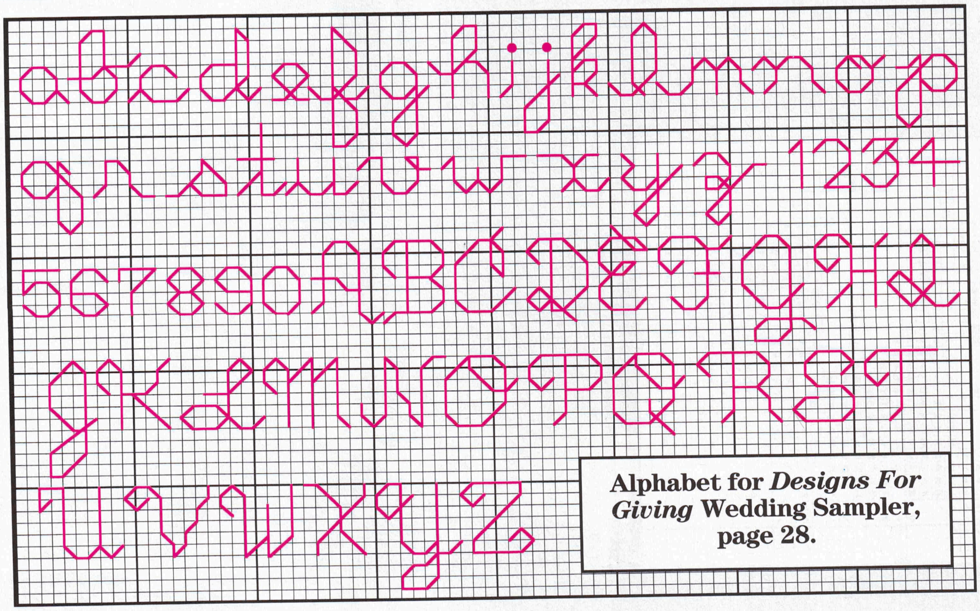
Figure F



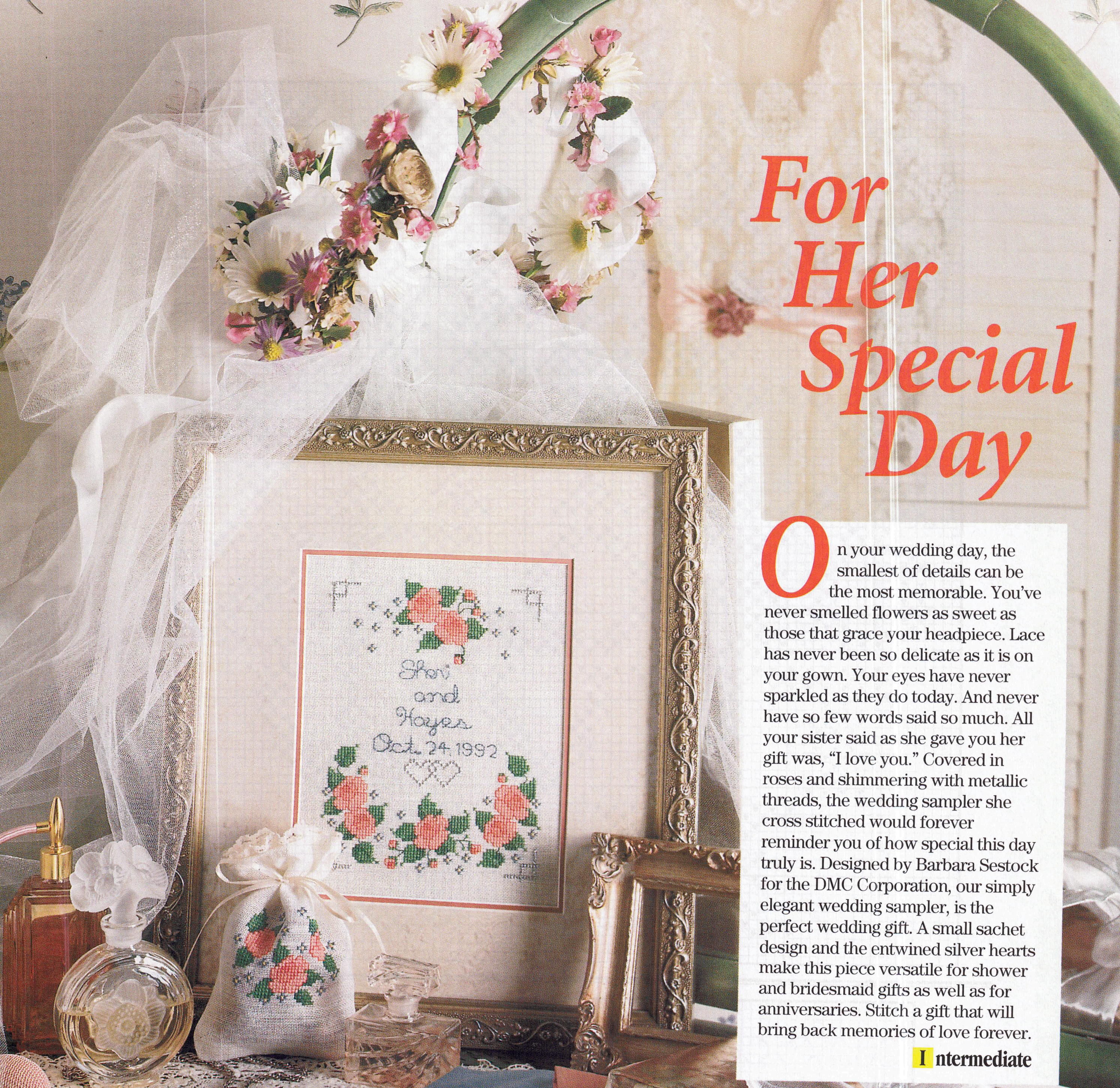
INSPIRATIONS

Let your heart wander, and you can create an antique victorian memory box to display your lace heart ornament. Artist, Sharon Failor began our memory box with a plain wood curio cabinet. (Walnut-finished, hardwood cabinet from ***Exposures***™ photo supply catalog *(800) 222-4947*.) After a light sanding to rough up the finish, Sharon "white-washed" the cabinet with ivory paint. Spattering the cabinet using a toothbrush and brown paint, Sharon created a worn, antique feeling. Along the curve of the cabinet and in each of the bottom corners, a dabbing technique called pouncing was used to create leaves. Sharon handpainted roses and leaves, in detail, over the pounced background. For the final touches, Sharon lined the cabinet with a pink and ivory striped fabric, and added a ceramic doorknob.





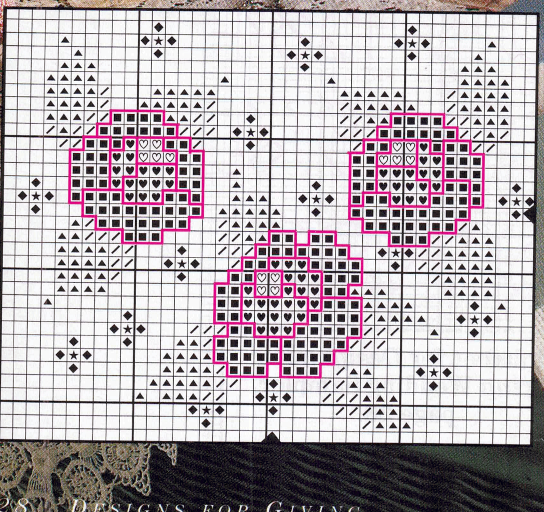
Alphabet for *Designs For Giving* Wedding Sampler, page 28.



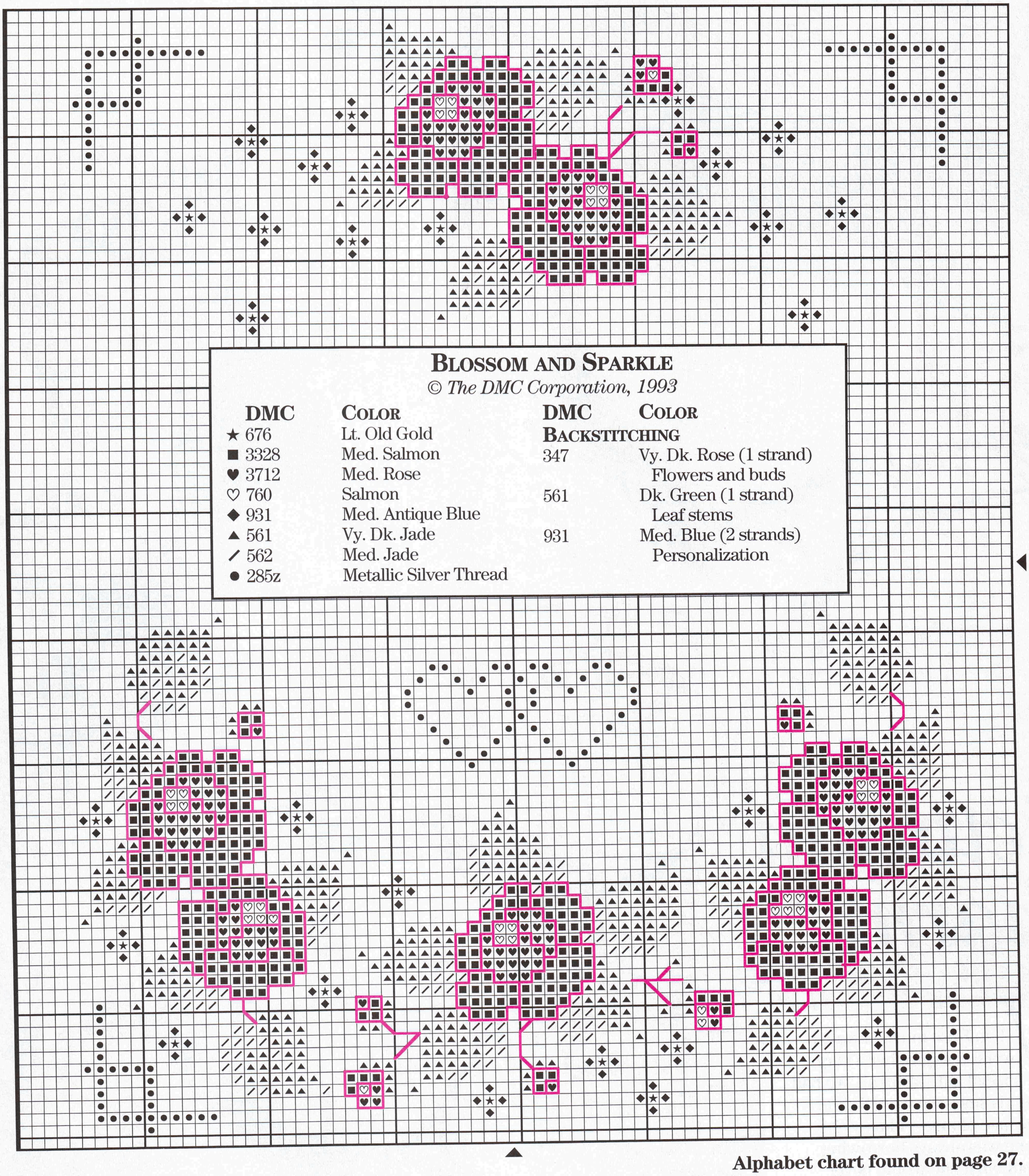
For Her Special Day

On your wedding day, the smallest of details can be the most memorable. You've never smelled flowers as sweet as those that grace your headpiece. Lace has never been so delicate as it is on your gown. Your eyes have never sparkled as they do today. And never have so few words said so much. All your sister said as she gave you her gift was, "I love you." Covered in roses and shimmering with metallic threads, the wedding sampler she cross stitched would forever reminder you of how special this day truly is. Designed by Barbara Sestock for the DMC Corporation, our simply elegant wedding sampler, is the perfect wedding gift. A small sachet design and the entwined silver hearts make this piece versatile for shower and bridesmaid gifts as well as for anniversaries. Stitch a gift that will bring back memories of love forever.

Intermediate



DAN-JJS
Sept 28
1991



BLOSSOM AND SPARKLE

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DMC	COLOR
★ 676	Lt. Old Gold
■ 3328	Med. Salmon
♥ 3712	Med. Rose
♡ 760	Salmon
◆ 931	Med. Antique Blue
▲ 561	Vy. Dk. Jade
⁄ 562	Med. Jade
● 285z	Metallic Silver Thread

DMC	COLOR
BACKSTITCHING	
347	Vy. Dk. Rose (1 strand) Flowers and buds
561	Dk. Green (1 strand) Leaf stems
931	Med. Blue (2 strands) Personalization

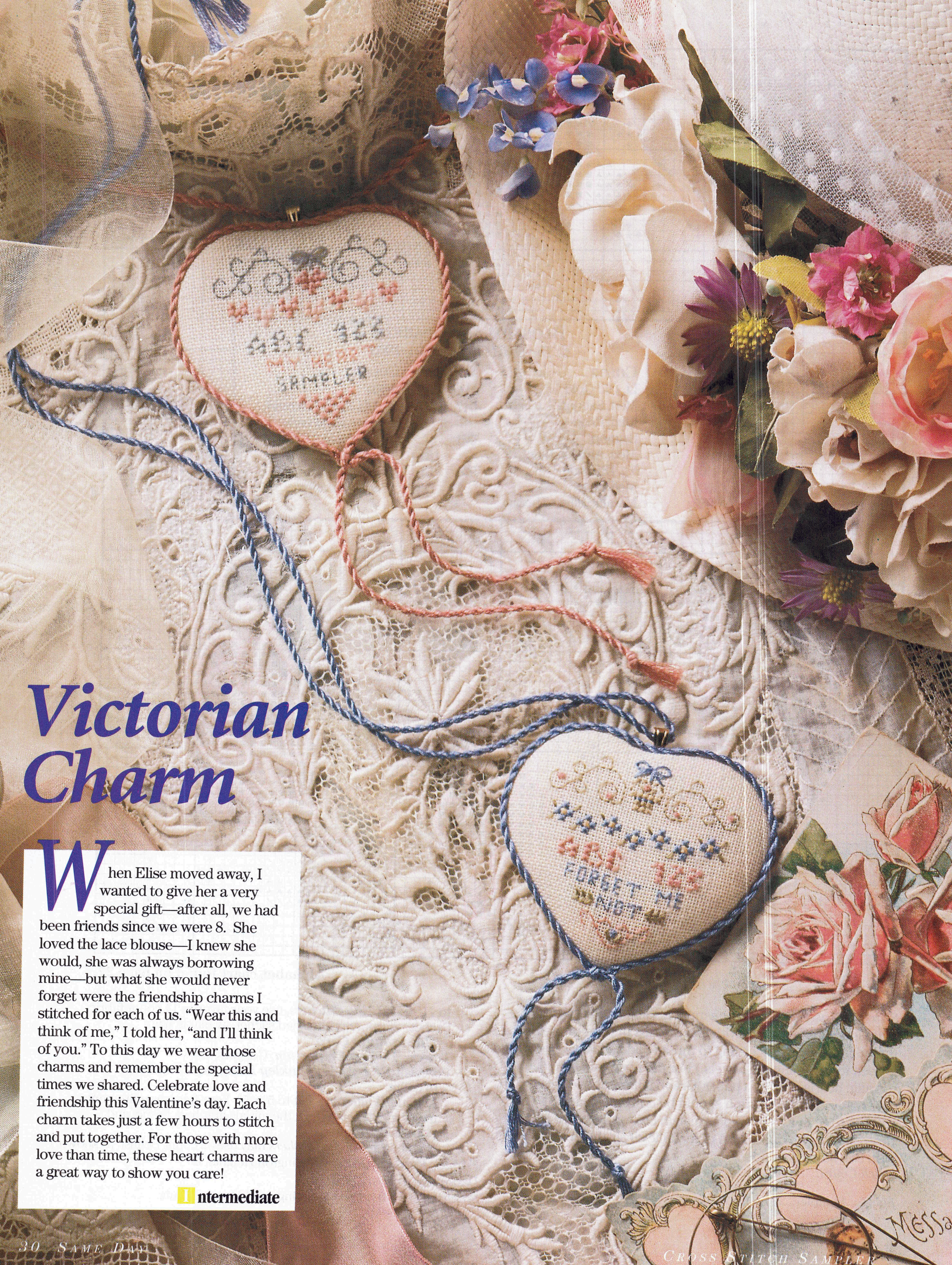
Alphabet chart found on page 27.

Stitching Instructions: For sampler, sachet and towels, complete all cross stitch with two strands of floss or metallic thread. Backstitch according to thread code. (The sachet design is used for stitching the towels.) For the porcelain box, center metallic hearts on graph paper. Graph initials above hearts and date below. Finished graph should be no larger than 48 x 48 stitches to fit in a 3½" round porcelain box on 16 count fabric. Cross stitch with one strand of metallic silver thread. Backstitch with two strands of floss.

Stitch Count: Sampler: 71 x 97
Sachet: 39 x 37

Fabric: Sampler: 28 count White Irish Linen, ***Charles Craft***, cut to 11" x 13" (*Aida Stitchers*, use your favorite 14 count fabric.)
Sachet: 26 count prefinished sachet, available from ***The Janlynn Corp.***
Towels: ***Design Emporium***, Conyers, GA
Porcelain Box: ***Anne Brinkley Designs***, 3½" opening, 16 count Antique White Aida, cut to 5" x 5". Your fabric requirements may vary depending on the initials graphed, fabric, and porcelain box size chosen. (*Linen stitchers* may use 32 count Belfast, as shown.)

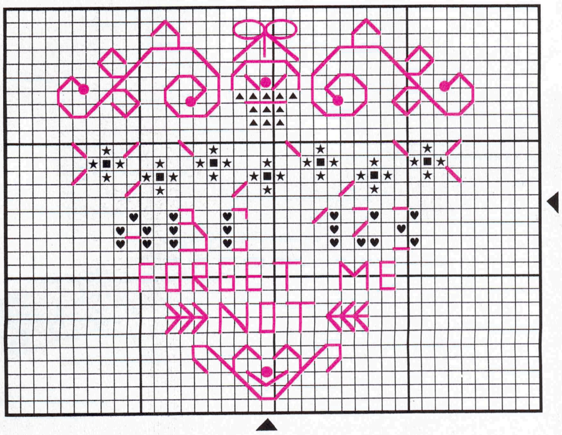
Frame: ***Ran-Art Gallery***, Arlington Heights, IL
Design by: Barbara Sestok
Stitching by: Margaret Cummings and Margaret Lutz

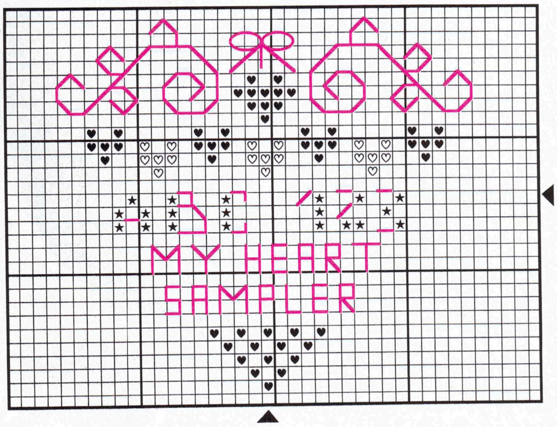


Victorian Charm

When Elise moved away, I wanted to give her a very special gift—after all, we had been friends since we were 8. She loved the lace blouse—I knew she would, she was always borrowing mine—but what she would never forget were the friendship charms I stitched for each of us. "Wear this and think of me," I told her, "and I'll think of you." To this day we wear those charms and remember the special times we shared. Celebrate love and friendship this Valentine's day. Each charm takes just a few hours to stitch and put together. For those with more love than time, these heart charms are a great way to show you care!

Intermediate





VICTORIAN CHARM: MY HEART

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CROSS STITCH

	DMC	ANCHOR	COLOR
♥	223	895	Med. Shell Pink
♡	224	893	Lt. Shell Pink
★	927	850	Med. Grey Green
	BACKSTITCHING		
	223	895	Med. Shell Pink "My Heart" (1 strand)
	926	849	Dk. Grey Green "Sampler" (1 strand) Scroll (1 strand)
	LAZY DAISY		
	927	850	Med. Grey Green Bow (2 strands)

Stitching Instructions: Complete all cross stitch with two strands floss. Complete all other stitches as detailed above. Twisted cord around the heart is made from DMC 223 Med. Shell Pink with one 34" strand twisted, then folded in half. Necklace uses ½ skein DMC 223 Med. Shell Pink. Fold in half, twist, then fold and let the thread twist again. Refer to floss cording instructions given at right.

Stitch Count: 31 x 28

Fabric: 32 count Ivory Belfast Linen, ***Zweigart***, cut to 4"x 4" (*Aida Stitchers* may substitute their favorite 16 count Aida fabric.)

Creative Charms: ***Pat and Pam***, PO Box 5008, Lubbock, TX 79408

Design, Stitching, and Finishing by: Gloria Moffatt

VICTORIAN CHARM: FORGET ME NOT

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CROSS STITCH

	DMC	ANCHOR	COLOR
♥	223	895	Med. Shell Pink
▲	612	853	Med. Drab Brown
★	793	176	Med. Cornflower Blue
■	3046	887	Med. Yellow Beige
	BACKSTITCHING		
	223	895	Med. Shell Pink Heart (2 strands)
	612	853	Med. Drab Brown Basket handle (2 strands)
	3052	—	Med. Green Grey Scroll (1 strand) Fronds on each side of "not" (2 strands)
	793	176	Med. Cornflower Blue "Forget me not" (1 strand) Basket trim (1 strand)
	FRENCH KNOTS		
	223	895	Med. Shell Pink Along scroll (2 strands)
	793	176	Med. Cornflower Blue Inside heart (2 strands)
	STRAIGHT STITCH		
	3052	—	Med. Green Grey Flower leaves, (2 strands)
	LAZY DAISY		
	793	176	Med. Cornflower Blue Basket Bow (2 strands)

Stitching Instructions: Complete all cross stitch with two strands floss. Complete all other stitches as detailed above. Twisted cord around the heart is made from DMC 793 Med. Cornflower Blue with one 34" strand twisted, then folded in half. Necklace uses ½ skein DMC 793 Med. Cornflower Blue. Fold in half, twist, then fold and let the thread twist again. Refer to floss cording instructions given on below.

Stitch Count: 31 x 28

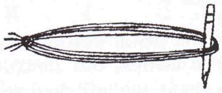
Fabric: 32 count Ivory Belfast linen, ***Zweigart***, cut to 4"x 4" (*Aida Stitchers* may substitute their favorite 16 count Aida fabric.)

Creative Charms: ***Pat and Pam***, PO Box 5008, Lubbock, TX 79408

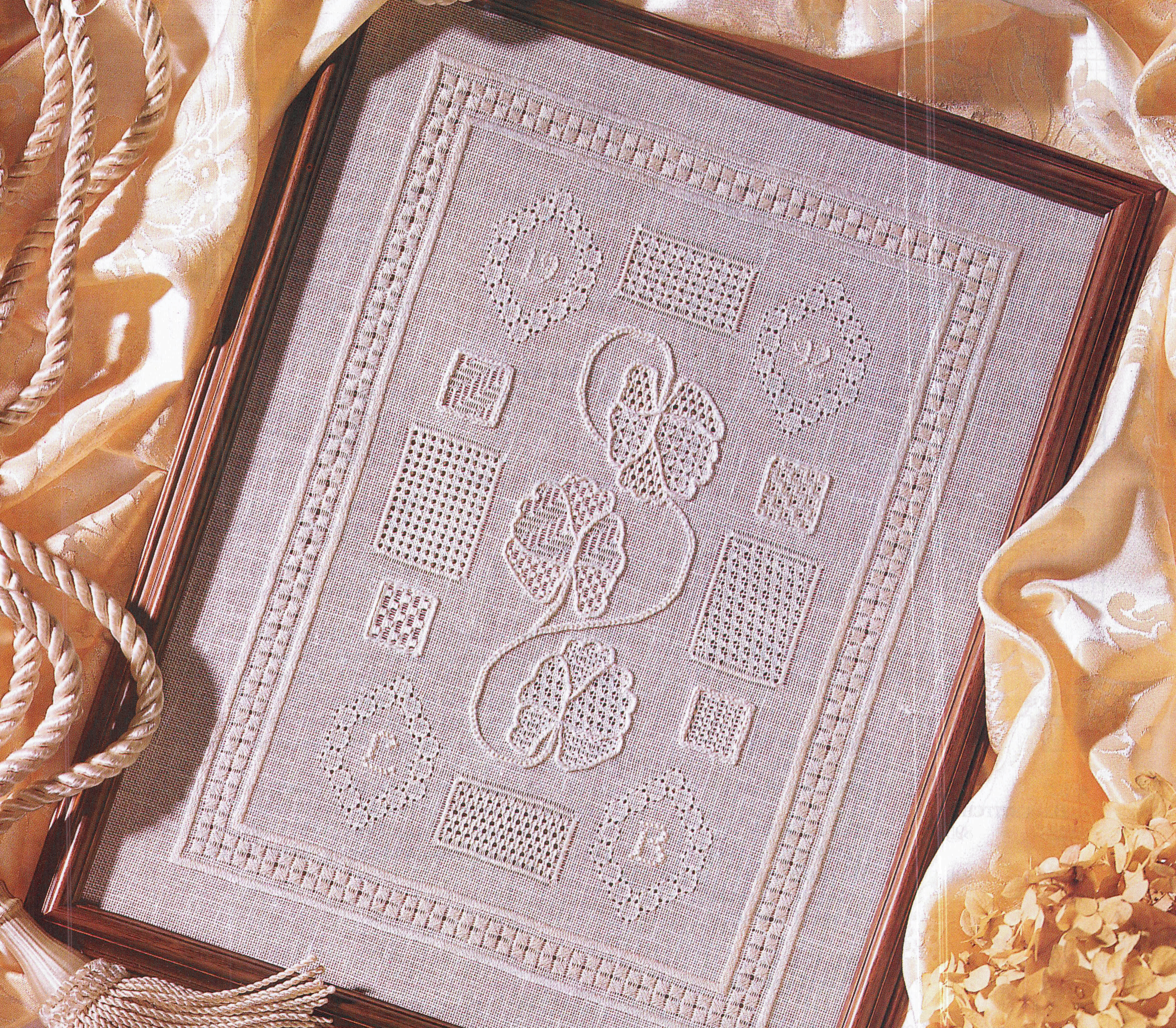
Design, Stitching, and Finishing by: Gloria Moffatt

FLOSS CORDING INSTRUCTIONS

Unwrap and straighten out a full skein of floss. Double it once, then double it again. Tie a knot at one end to form a continuous loop. Hook the knotted end over a stationary object (cabinet knob, cup hook, etc.) or give it to someone to hold. Slip a pencil in the unknotted end of the loop and twist the strands together.



The floss will become so tight that it kinks a bit. Bring both ends together allowing the floss to twist, smoothing out kinks that may result. Tie a knot in the loop end about ½" from the end. As long as that end is knotted, the the cord will not untwist. Trim the ends to make the tassels. Note: For thicker cording, continue to double floss to desired thickness.



Pulled Thread Sampler Part 4

LINDA BARRY

This issue completes instruction for our Pulled Thread Sampler. In the previous three issues, our instruction dealt with learning each of the pulled thread stitches. In this issue, we will deal with the application of those stitches within a picture format. You may stitch the leaves with the same fillings we have used or you can choose your own combination of fillings. Have *fun* with this section! Applying the stitches to fill curved shapes rather than squares or rectangles is the ultimate goal in pulled thread work. It is in these applications that the true beauty and delicacy of pulled thread work appears.

If you would like to start this project from the beginning, you may purchase back issues of *Cross Stitch Sampler*, Volume 10, Numbers 2, 3 and 4 by sending $3.50 postage paid per issue to: *Cross Stitch Sampler, PO Box 228, St. Charles IL 60174*. Or call *(708) 377-8000* (Credit card orders only.)

Advanced

Step 1: Chain Stitch Stem

Follow the main graph, Volume 10, Number 4, page 32-33, to chain stitch the stem connecting the leaves with #5 Perle Coton. (Each square equals two threads.) The chain stitch is diagrammed in Step 1 of Volume 10, Number 3. Because #5 Perle Coton is such a heavy thread, it might prove helpful to work the area in backstitch first. Use one strand of Ecru floss, then stitch over the outlining with the #5 Perle Coton. Note: *The chain is sometimes worked two threads by one thread,* as it allows for a softer curved line. To work the chain in this way see Fig. 1.

Step 2: Stem Stitch Outline

Follow the main graph (each square equals two threads), Volume 10, Number 4, page 32-33, to stem stitch outline the leaves and veins with #5 Perle Coton. Work clockwise around each portion of the leaves. The stem stitch was diagrammed in Step 5 of Volume 10, Number 3.

A problem area exists where you stem stitch the "V" portion of the leaf outline as shown in Fig. 2. There are two ways to handle this problem area. Choose the method which seems easiest to you.

First choice: Instead of keeping the thread above the needle, keep the thread *below* the needle to achieve the "V". Fig. 3 shows this process. *Second choice:* As you complete the first half of the "V", go to the back, anchor the thread, come back up through the same hole you went down in and begin the stem anew as shown in Fig. 4.

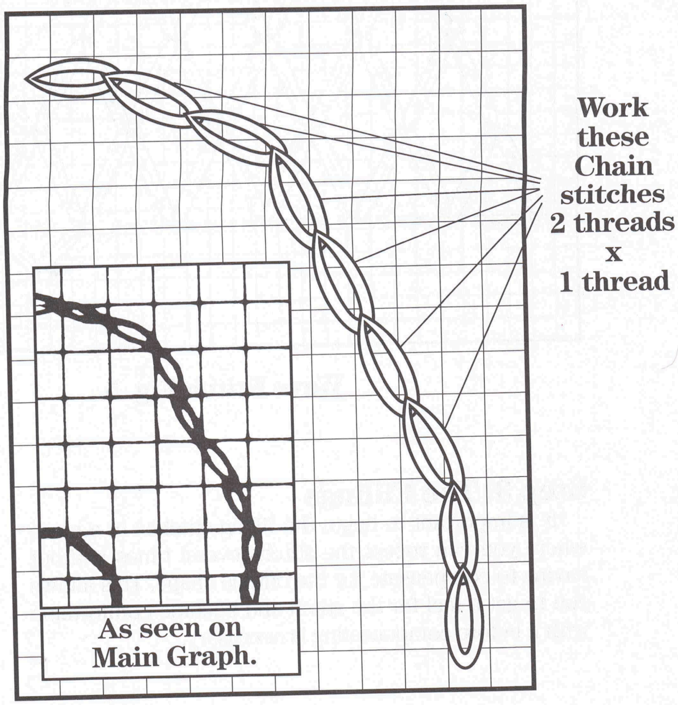


Fig. 1

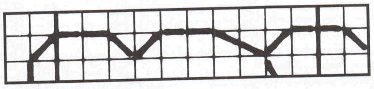


Fig. 2

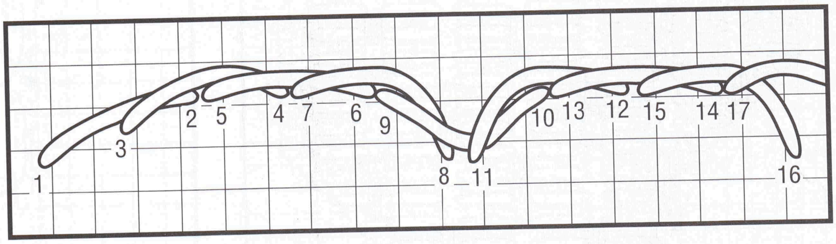


Fig. 3

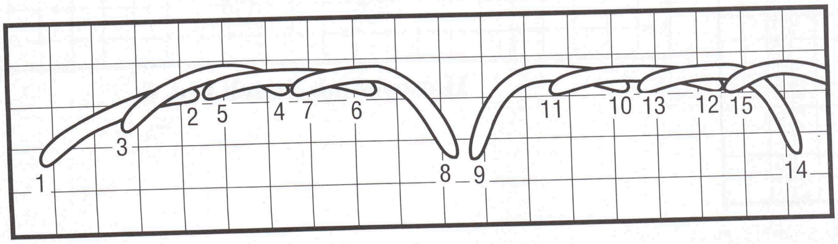
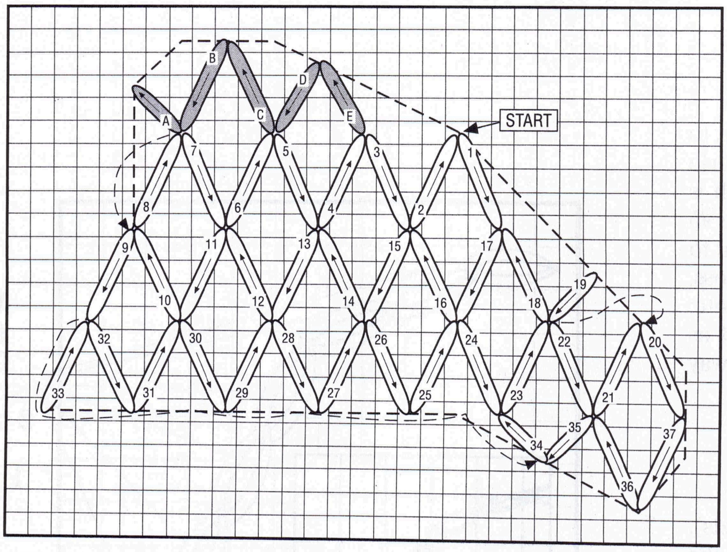


Fig. 4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37

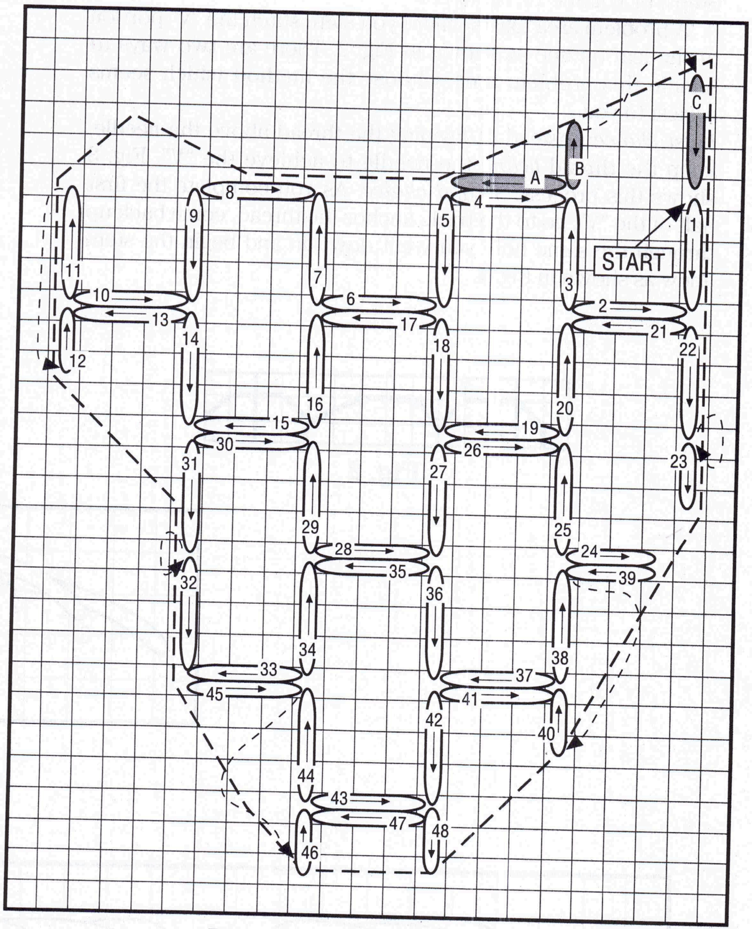
Wave Stitch Fig. 5

If the same filling stitch is used in alternating leaf segments, you can achieve continuity by working the second leaf as if the filling had been continued through the alternately filled leaf. To do this, count the stitches, without working them, across the “in-between” leaf to determine how you should begin the second leaf.

For each pulled thread stitch used in our piece for filling, we diagrammed one leaf filled with that stitch. Use your skills to fill the other leaves. The bold number indicates which leaf portion, as numbered on the main graph Volume 10, Number 4, page 32-33, is diagrammed here. The other numbers indicate leaves which were also filled with the same pulled stitch. Instructions for completing each of these stitches can be found in Volume 10, Number 2, 3, and 4.

Step 3: The Fillings

It is important to begin the filling stitches in a place where you can repeat the stitch several times without having to compensate for the outline shape. This allows you to get a feel for the stitch and become comfortable with it before compensating is necessary.


START
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7
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9
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11
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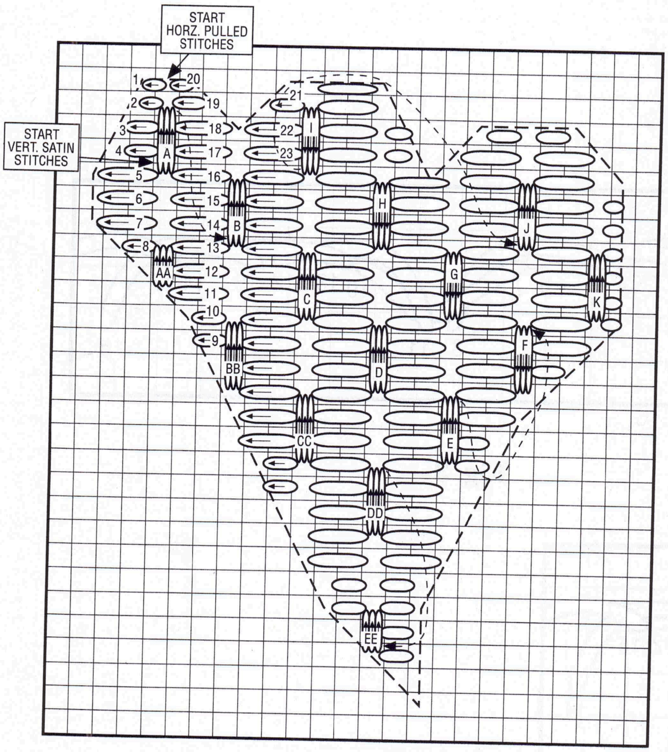
48

Honeycomb Stitch Fig. 6


START HORZ. PULLED STITCHES
START VERT. SATIN STITCHES
1
2
3
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J
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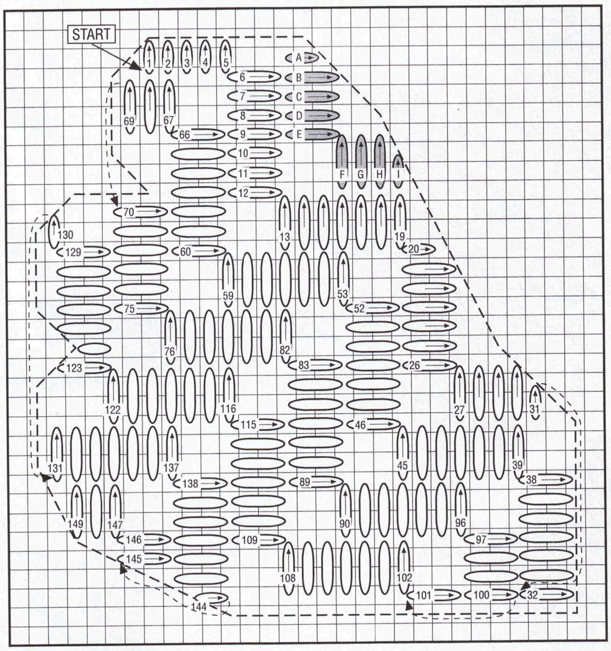
AA
BB
CC
DD
EE

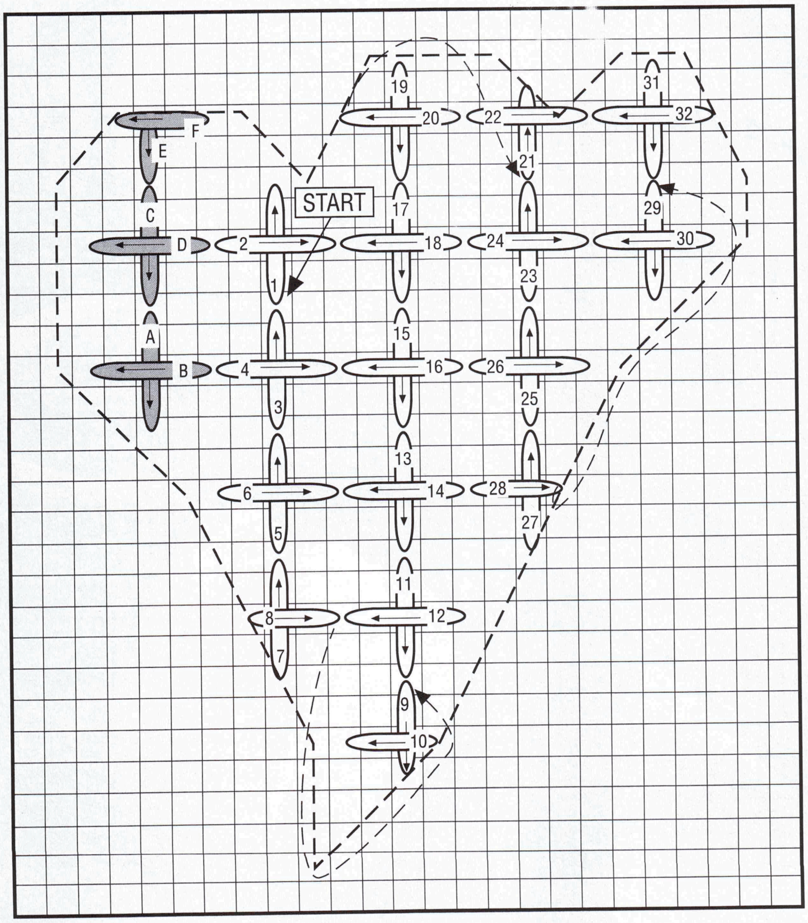
Composite Satin Stitch Fig. 7

Start stitches as shown on each Fig. Shaded stitches on each Fig. indicate beginning again to finish filling stitch.

Figure	Filling Stitch	Leaves filled with this stitch
5	Wave Stitch	1—2—3
6	Honeycomb Stitch	4—5
7	Composite Satin Stitch	6—7—8
8	Step Stitch	9—10
9	Upright Cross Stitch	11—12—13
10	Diagonal Drawn Stitch	14—15


START
A
B
C
D
E
F
G
H
I

Step Stitch Fig. 8


START
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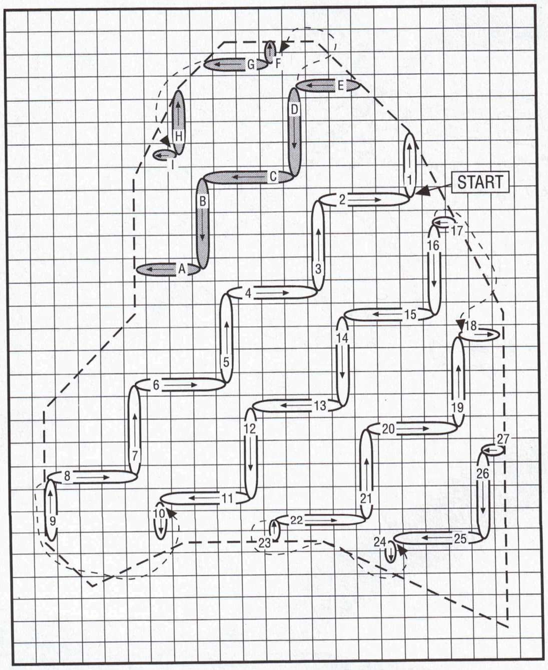
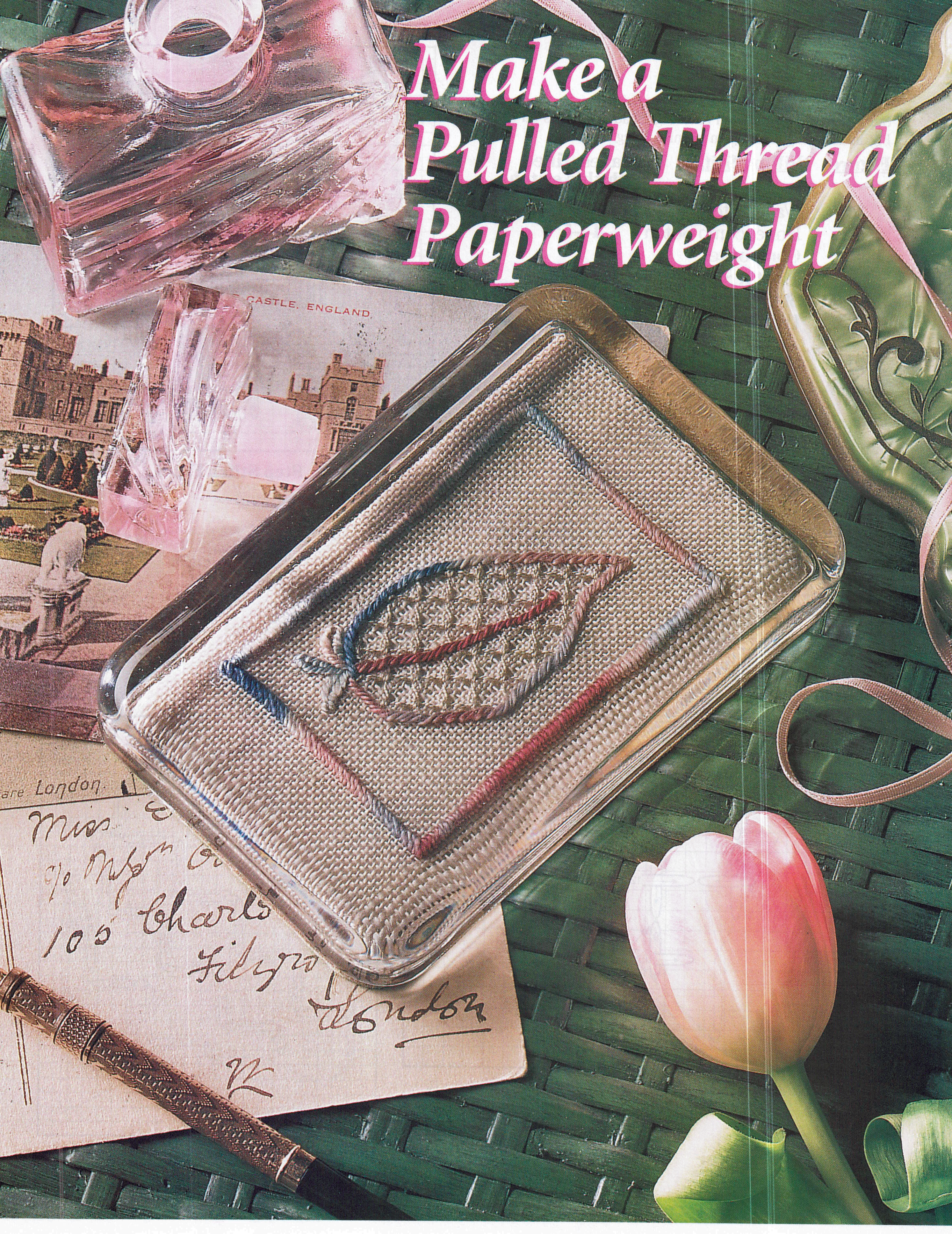
B
C
D
E
F

Upright Cross Stitch Fig. 9


START
A
B
C
D
E
F
G
H
I

Diagonal Drawn Stitch Fig. 10

Make a Pulled Thread Paperweight


CASTLE, ENGLAND
are London

Anyone Can focuses on another application of the pulled work introduced in *Our World of Stitches*. Moving from the monochromatic and adding color by using Watercolors to create the outline, gives a unique and interesting focus to the pulled pattern which fills the leaf. Choose your own Watercolor to create the perfect gift for a man in your life.

Materials:

- 28 count Tan Antique Linen, ***Wichelt***, cut to 6" x 4"
- 1 skein Watercolours, ***Caron***, Williamsburg
- 1 ball #12 Perle Coton, ***DMC***, Ecru
- Glass paperweight,
  Edward M. Hooper and Associates, Ltd.,
  PO Box 11243
  Charlotte NC 28220

Step 1: Stem Stitch

From edge of fabric, measure down 1½" and over 2", as shown in Fig. 1, to begin small leaves. When using the stem stitch to complete the leaf outline, you will have problems making sharp corner turns. In addition, the small upper leaves will not come around to meet themselves allowing you to use the continuous finish as diagrammed in the Fall 1992 issue, Volume 10, Number 3, page 27. Therefore, we will show you here how to turn tight corners with the stem stitch.

Using one strand of the Watercolour, begin at the measured point and follow Fig. 2 to begin working on the three small leaves. Note that you begin by going up two threads and back one thread. After that you move away three, back two, then in multiples of four and two. When you reach the sharp corner turn, #6 in Fig. 2, go over thread #5 and tuck to the back as shown. Come up in the same hole where thread #5 ended to continue around the corner with stitch #7.

After you have completed the three small leaves, work the outline of the large leaf in stem stitch (See Fall 1992 issue, Volume 10, Number 3, page 26). Use the method outlined above for turning the point of the leaf. Finish with the vein down the middle, ending as described above.

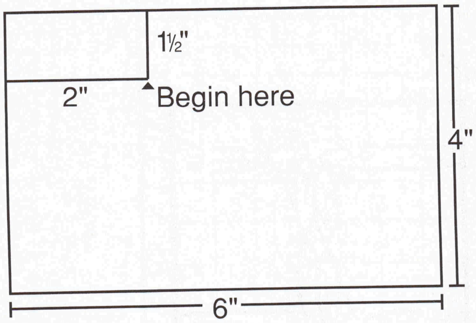


Fig. 1

Step 2: Pulled Thread Filling

Using #12 Perle Coton, fill the leaf with your choice of Pulled Thread stitch. I used the Honeycomb Pulled Stitch. Fig. 3 (page 38) shows the entire leaf and how to work this filling. Note: When you reach the vein, end the stitch, and anchor in the back as shown in the insets of Fig. 3. Work the balance of the stitch below the vein.

Step 3: Slanted Satin Border

This slanted border follows the method used around the *Our World of Stitches* project, on a smaller scale. Instead of working over four threads on the diagonal, this border is worked over two diagonal threads. Find the upper left corner by counting 6 threads up and 10 threads to the left of the upper left corner of the middle leaf. Use one strand of Watercolour to complete the Slanted Satin border (Summer 1992, Volume 10, Number 2, page 25). The border is 39 stitches wide by 26 stitches high. Do not work the first stitch over one but begin over two threads.

Step 4: Finishing

Follow manufacturer's directions for finishing the paperweight. Note: I do not like to apply sticky board directly to my finished needlework so, I used the sticky part of the board for the back.

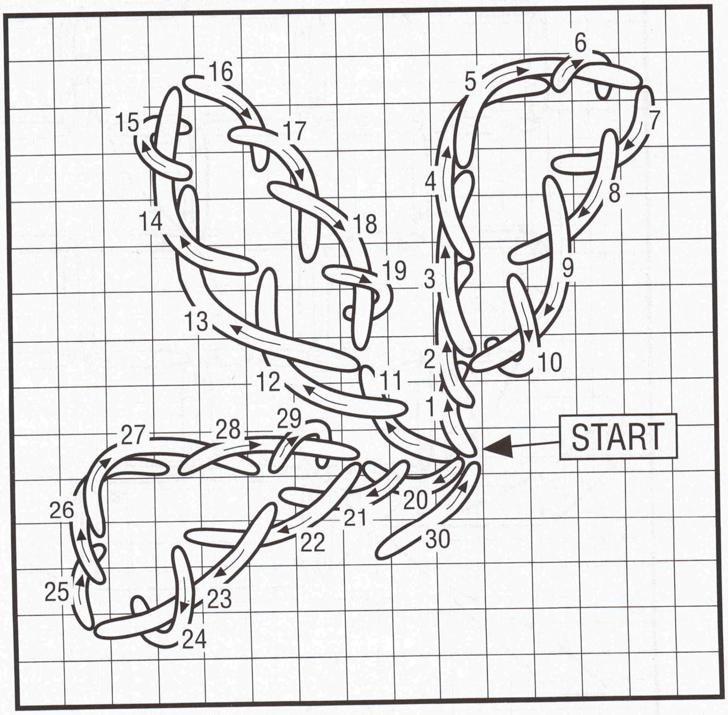


Fig. 2

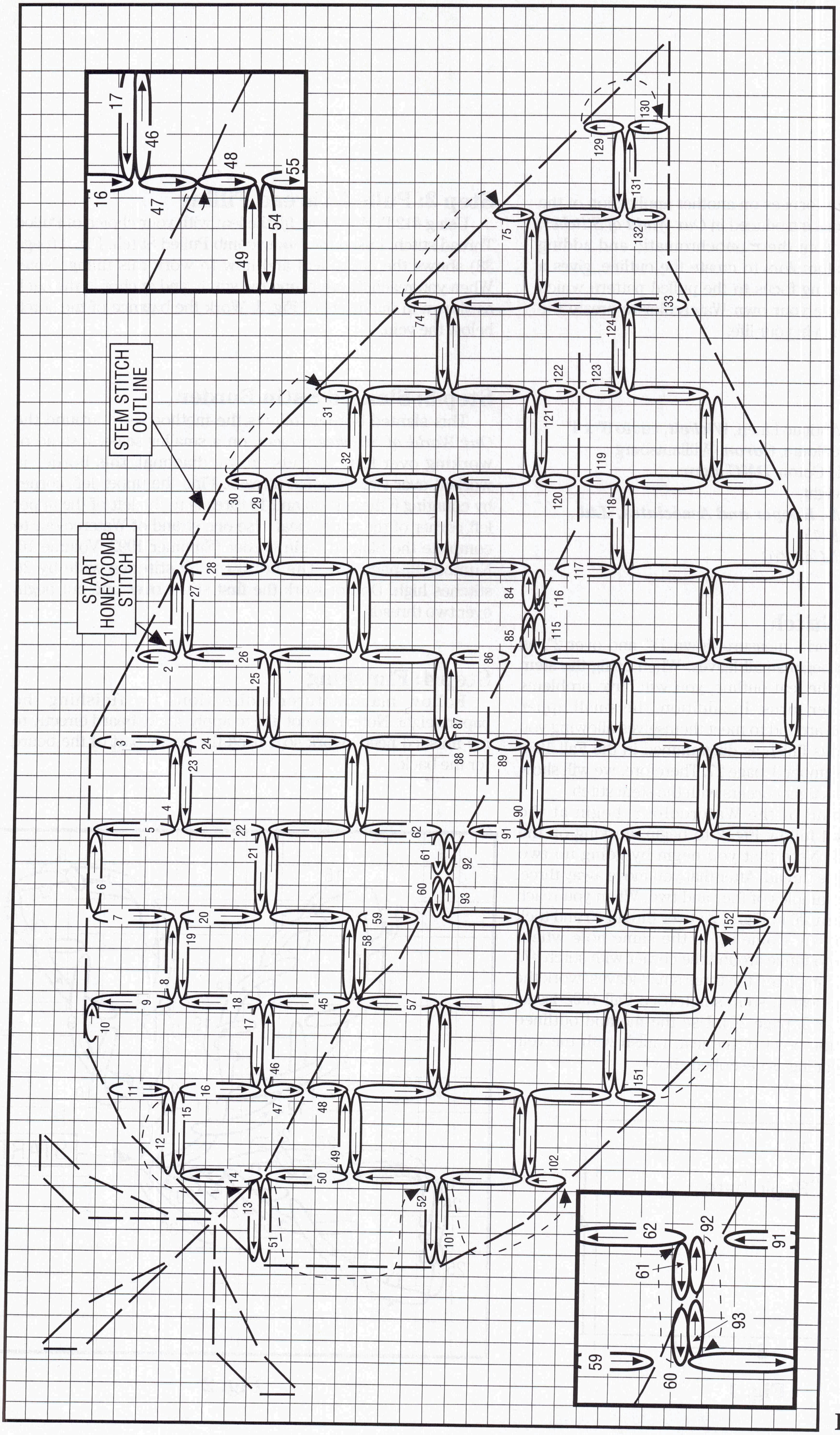
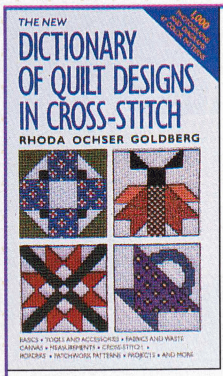

STEM STITCH OUTLINE
START HONEYCOMB STITCH

Fig. 3

Needlework BOOKSHELF

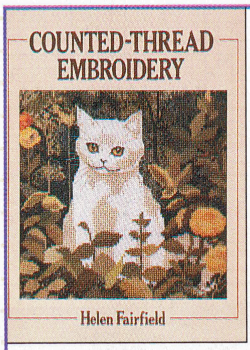


The New Dictionary of Quilt Designs in Cross-Stitch

by Rhoda Ochser Goldberg

With 1,000 photographs and diagrams of quilt patterns, this new dictionary lets stitchers adapt quilting designs to cross stitch, needlepoint, and other counted-thread techniques. Choose from 342 historical and modern quilt patterns complete with charts and color codes. A color insert shows 47 examples of cross-stitch patterns and finished projects. The book also includes sections on basic techniques, alphabets, miniatures, and finishing.

184 pp. $17.00



Counted-Thread Embroidery

by Helen Fairfield

From simple cross stitch to elaborate cutwork, Helen Fairfield offers an exciting group of counted thread patterns and projects. Learn how to do Holbein and Assisi work, blackwork, Russian drawn work, hedebo, hardanger, and other embroideries. Ten complete projects, all clearly explained and illustrated, let you try new techniques, while suggestions at the end of the book encourage you to experiment and design beautiful stitchery on your own. Twelve color photographs and 50 black and white photographs help you choose your project.

144 pp. $10.95

Victorian Cross Stitch
Jane Greenoff

Victorian Cross Stitch

by Jane Greenoff

The beauty and romance of the Victorian era are expressed in this collection of elegant counted cross-stitch projects for beginners and experienced stitchers. Here are bookmarks, pin cushions, brooches, hankies, Valentines, Christmas decorations, sachets, photo frames, and an embroidered flower press. Color photos show the many projects you'll enjoy stitching and giving as gifts. Clear step-by-step instructions accompany color charts.

128 pp. $24.95

Samplers & Samplermakers
An American Schoolgirl Art 1700-1850
Mary Jaene Edmonds

Samplers and Samplermakers: An American Schoolgirl Art 1700 - 1850

by Mary Jaene Edmonds

Here are the stories of nearly 80 American samplers from 18th-century colonies and 19th-century states. Mary Jaene Edmonds has researched the lives of the young stitchers who made these heirlooms and explains how dedicated teachers transformed a domestic craft into an art form. This history of samplermaking — a fascinating book for sampler enthusiasts, stitchers, and scholars — is illustrated with color photographs that capture the subtle tones of these beautiful samplers.

168 pp. $40.00

Blackwork & Holbein Embroidery
Ilse Altherr
Book 2
book 1
reversible blackwork
ilse altherr

Reversible Blackwork, Book One, and Blackwork and Holbein Embroidery, Book Two

by Ilse Altherr

The first of these two black-and-white, spiral-bound books includes complete instructions for reversible blackwork, a form of embroidery worked on even-weave fabric. The stitching in black thread creates an overall pattern which reverses to either an identical or opposite pattern. Diagrams illustrate a variety of intriguing geometric designs. Book Two contains more reversible needlework, as well as Holbein, non-reversible blackwork patterns, borders, and medallions, many of which were adapted from historic samplers.

Both volumes: **175 pp. $47.00**

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DUCK

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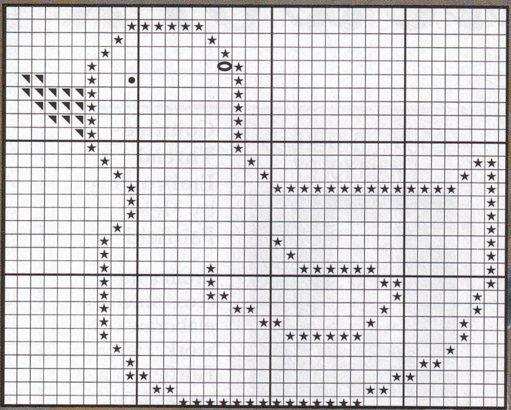
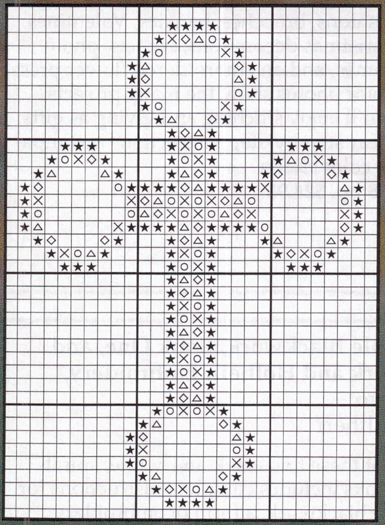
	DMC	COLOR
◥	722	Lt.Orange Spice
★	744	Pale Yellow

DARICE BEADS

●	Black

Stitching Instructions: Attach bead with black sewing thread. Tie a small ⅛" wide bow from coordinating color of ribbon. Glue bow to duck's neck as shown.





CROSS

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	DMC	COLOR
★	744	Pale Yellow

MILL HILL SEED BEADS

◇	Blue
×	Dusty Rose
○	Lilac
△	Light Green

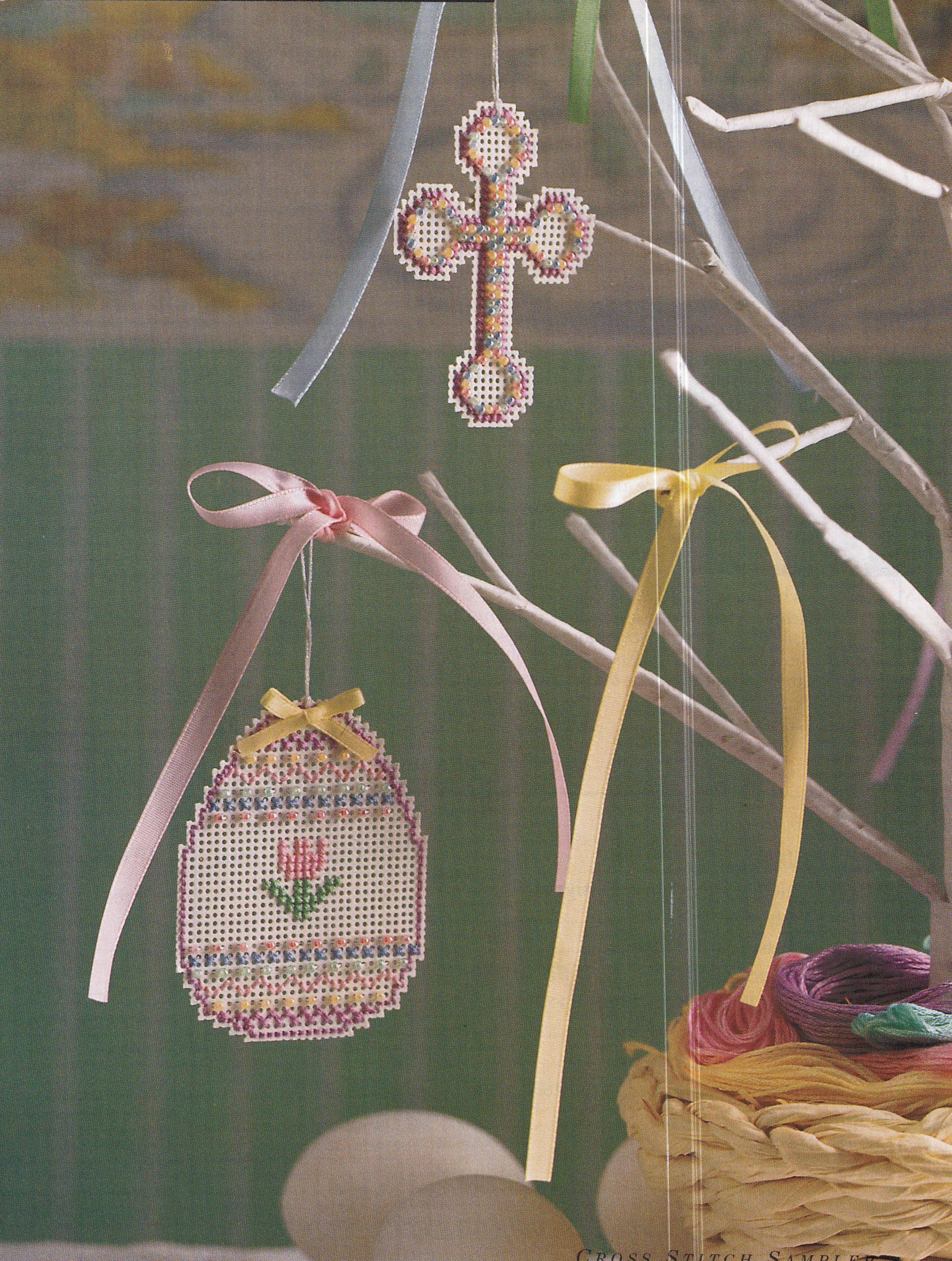
VARIATION

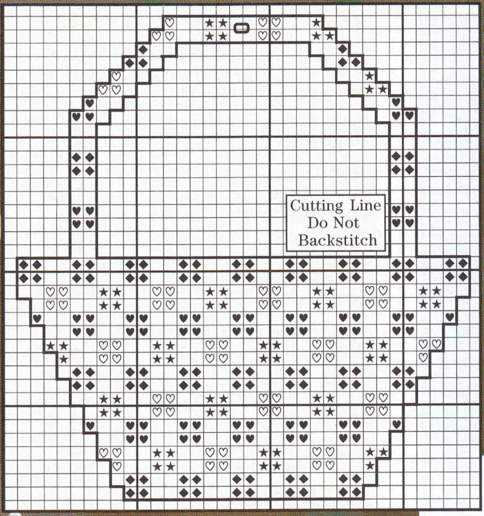
	DMC	COLOR
★	554	Lt. Violet

MILL HILL SEED BEADS

◇	Blue
×	Pale Peach
○	Dusty Rose
△	Light Green

Stitching Instructions: Cross stitch the outline of the cross as shown. Sew beads with white sewing thread.





BASKET

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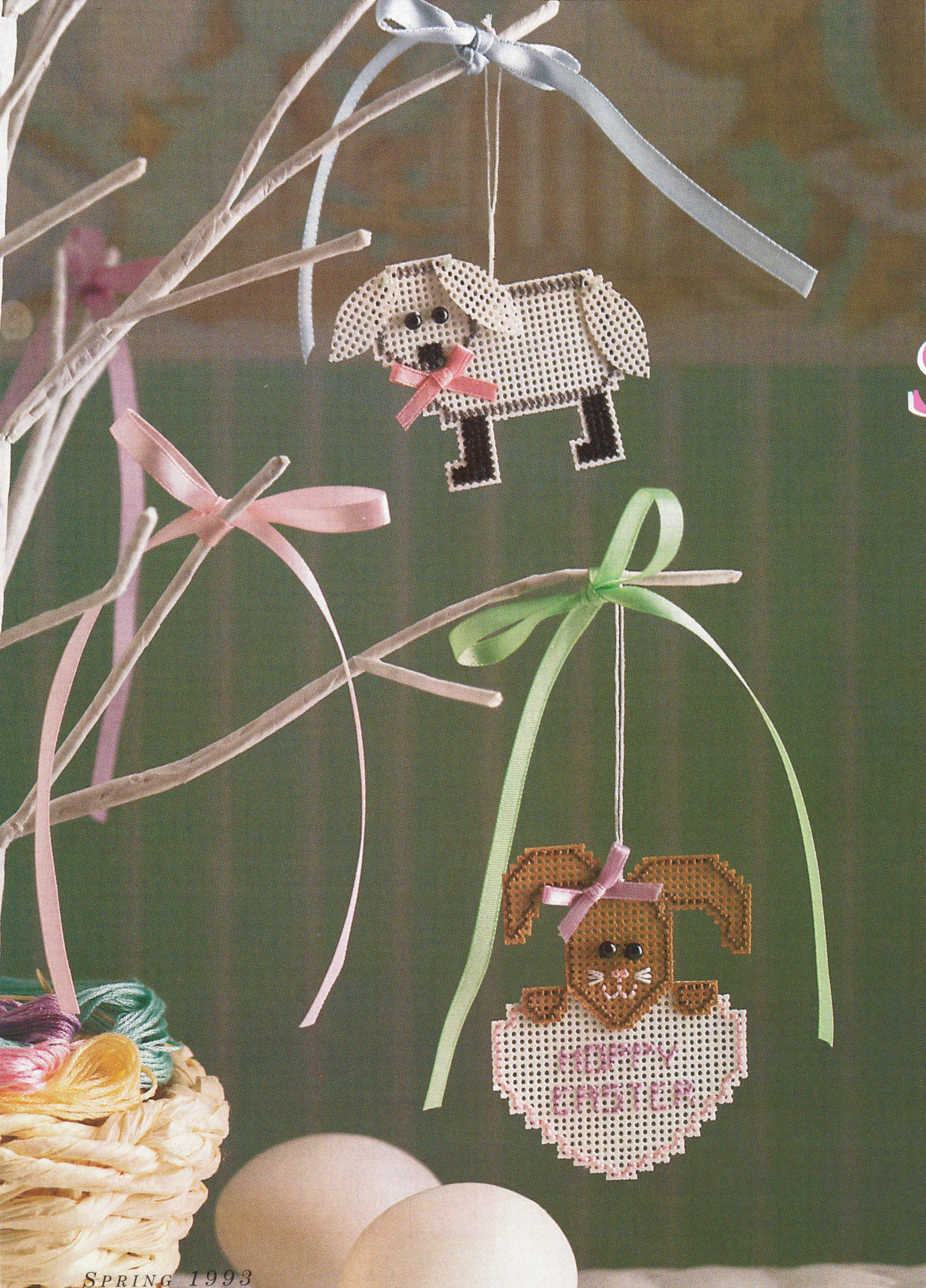
DMC	COLOR
♥ 554	Lt. Violet
♡ 605	Vy. Lt. Cranberry
★ 744	Pale Yellow
◆ 809	Delft

Stitching Instructions: Cut out basket one square beyond the cutting line. Tie a small ⅛" wide bow from ribbon of coordinating color. Glue bow to the top of the basket handle.



Stitch Some Easter Fun!

It's time to start watching the garden for tell tale signs—disappearing carrots, paw prints, and traces of chocolate easter eggs. Peter Cottontail will soon be here, and our 6 quick-to-make Easter designs by Michelle Crawford are ready to welcome him. Cover perforated paper with colorful stitches and then sprinkle with ***Mill Hill*** beads. Display designs on a miniature egg tree for a delightful centerpiece enjoyed by young and old alike. With few color changes, these designs make a great rainy day project for the kids.

B eginner

Materials:

18" Miniature ornament tree
Two sheets, 9" x 12", White 14 count perforated paper
One sheet, 9" x 12", Antique Brown 14 count perforated paper from ***Yarn Tree Designs, Inc.***
1 Spool, #193, Balger Fine #8 Braid from ***Kreinik Manufacturing***
1 Package, #02007 Satin Blue, glass seed beads
1 Package, #02009 Ice Lilac, glass seed beads from ***Mill Hill***
6 Black beads, 4mm, with hole, from ***Darice***
1 yd, Pink, ¼" satin ribbon
1 yd, Yellow, ¼" satin ribbon
1 yd, Mint, ¼" satin ribbon
1 yd, Light Blue, ¼" satin ribbon
1 yd, Lavendar, ¼" satin ribbon from ***Wright's***
½ yd, Lavender, ⅛" satin ribbon
½ yd, Yellow, ⅛" satin ribbon
½ yd, Blue, ⅛" satin ribbon
½ yd, Pink, ⅛" satin ribbon from ***Wright's***
1 Bottle of Aleene's Tacky Glue
Black and white sewing thread
Pencil
Needle
Scissors (very sharp)

Stitching Directions: Note: Designs are first stitched onto perforated paper. Leave a one-square border left when cutting around the outside of the design to create the ornament shape. Use 3 strands of floss for all stitching.

Finishing: Sew a loop through each ornament as noted with the Kreinik Metallics Balger Fine #8 Braid and then insert the ends of the braid through the loop. Tighten lightly. Tie the loose ends into a knot.

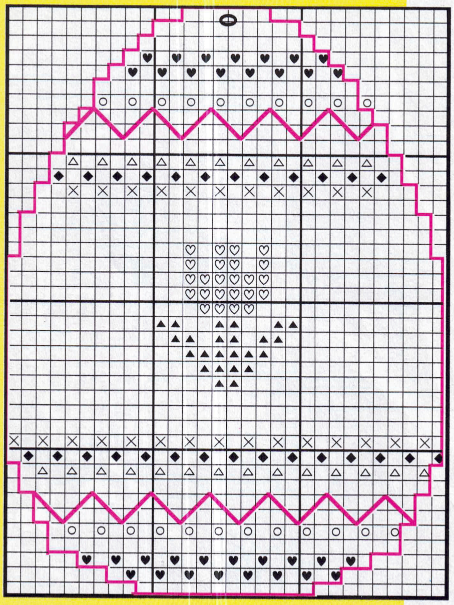
EASTER EGG

© NKS Publishing, 1993

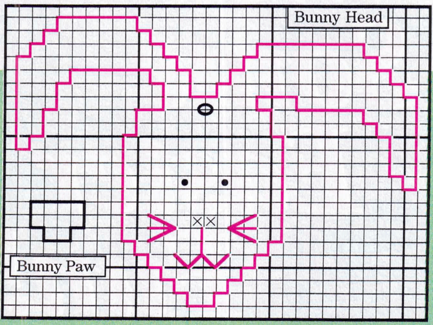
	DMC	COLOR
♥	554	Dark Lavender
♡	605	Vy. Lt. Cranberry
◆	809	Delft
▲	913	Nile Green
	BACKSTITCHING	
	605	Vy. Lt. Cranberry Egg outline
	554	Dark Lavendar Zig zags
	MILL HILL SEED BEADS	
○		Pale Peach
×		Dusty Rose
△		Light Green

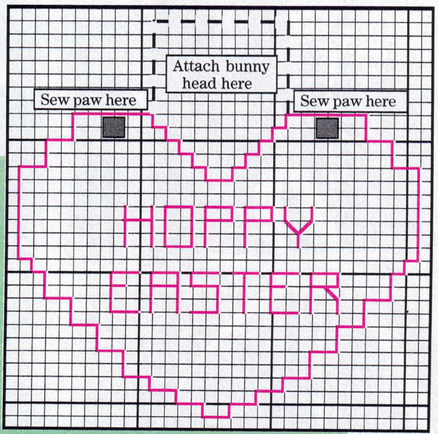
VARIATION:

	DMC	COLOR
♡	554	Lt. Violet
♥	605	Vy. Lt. Cranberry
◆	809	Delft
▲	913	Med. Nile Green
	BACKSTITCHING	
	605	Vy. Lt. Cranberry Egg outline
	554	Lt. Violet Zig zags
	MILL HILL SEED BEADS	
○		Pale Peach
×		Dusty Rose
△		Light Green



Stitching Instructions: Backstitch the outline of the egg first. Sew beads on last using two strands of white sewing thread. Tie a small ⅛" wide ribbon, in a coordinating color, into a bow and glue to the top of the egg.





BUNNY

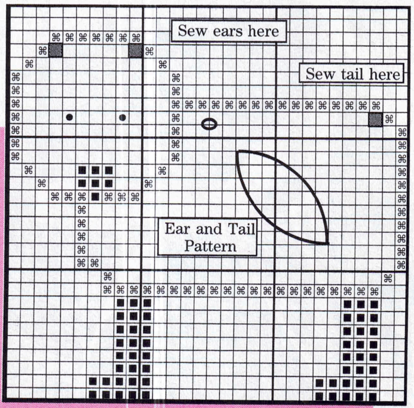
© NKS Publishing, 1993

	DMC	COLOR
	BACKSTITCHING	
	554	Lt. Violet Hoppy Easter
	605	Vy. Lt. Cranberry Heart, mouth
	839	Dk. Beige Brown Bunny head, paws
	STRAIGHT STITCHES	
	White	White Whiskers
×	**MILL HILL SEED BEADS**	
		Dusty Rose
	DARICE BEADS	
●		Black

VARIATION

	DMC	COLOR
	BACKSTITCHING	
	605	Vy. Lt. Cranberry Hoppy Easter, mouth
	809	Delft Heart
	839	Dk. Beige Brown Bunny head, paws
	STRAIGHT STITCHES	
	White	White Whiskers
	MILL HILL SEED BEADS	
×		Dusty Rose
	DARICE BEADS	
●		Black

Stitching Instructions: Backstitch heart and message. Using brown perforated paper backstitch the bunny head and paws. Cut out each piece one square beyond the stitched line. Glue head and paws to the heart. Let dry. Backstitch the mouth and whiskers. Sew Dusty Rose beads on for the nose using white sewing thread. Use black sewing thread to sew on a black bead for each eye. Tie a small ⅛" wide bow in a coordinating color and glue to the bunny's head.



LAMB

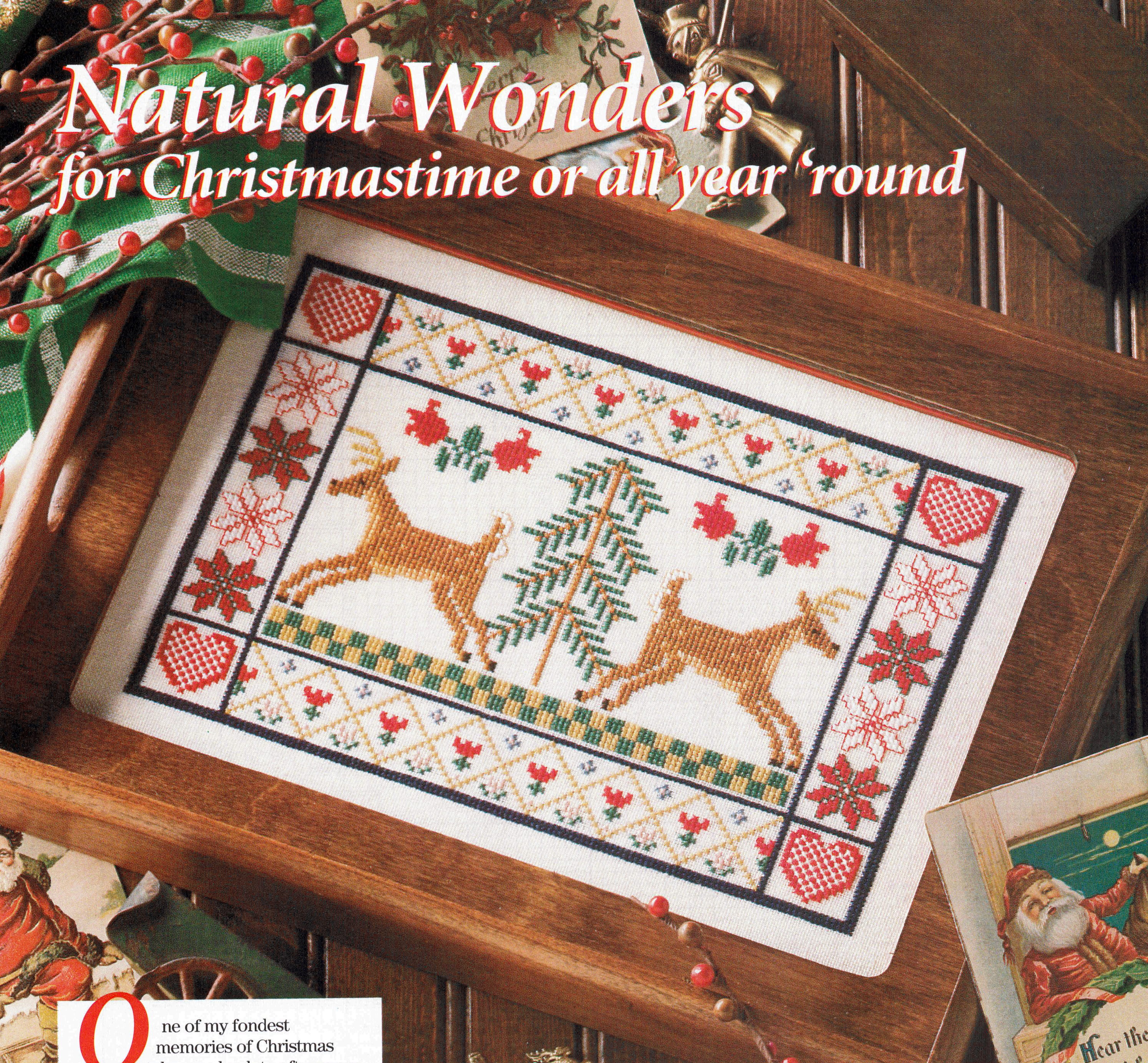
© NKS Publishing, 1993

	DMC	COLOR
■	310	Black
⌘	414	Dk. Steel Grey
	DARICE BEADS	
●		Black

Stitching Instructions: Cross stitch the outline of the lamb as shown. Cross stitch the legs and nose. Sew a Darice black bead on for each eye with white thread. Cut three shapes—two for ears and one for a tail. Sew each piece to the body as shown adding a Dusty Rose bead on top. Glue a small lavender bow to the lamb's neck. Variation: Sew light green beads on the ears and tail as shown. Glue a small pink bow to the lamb's neck.

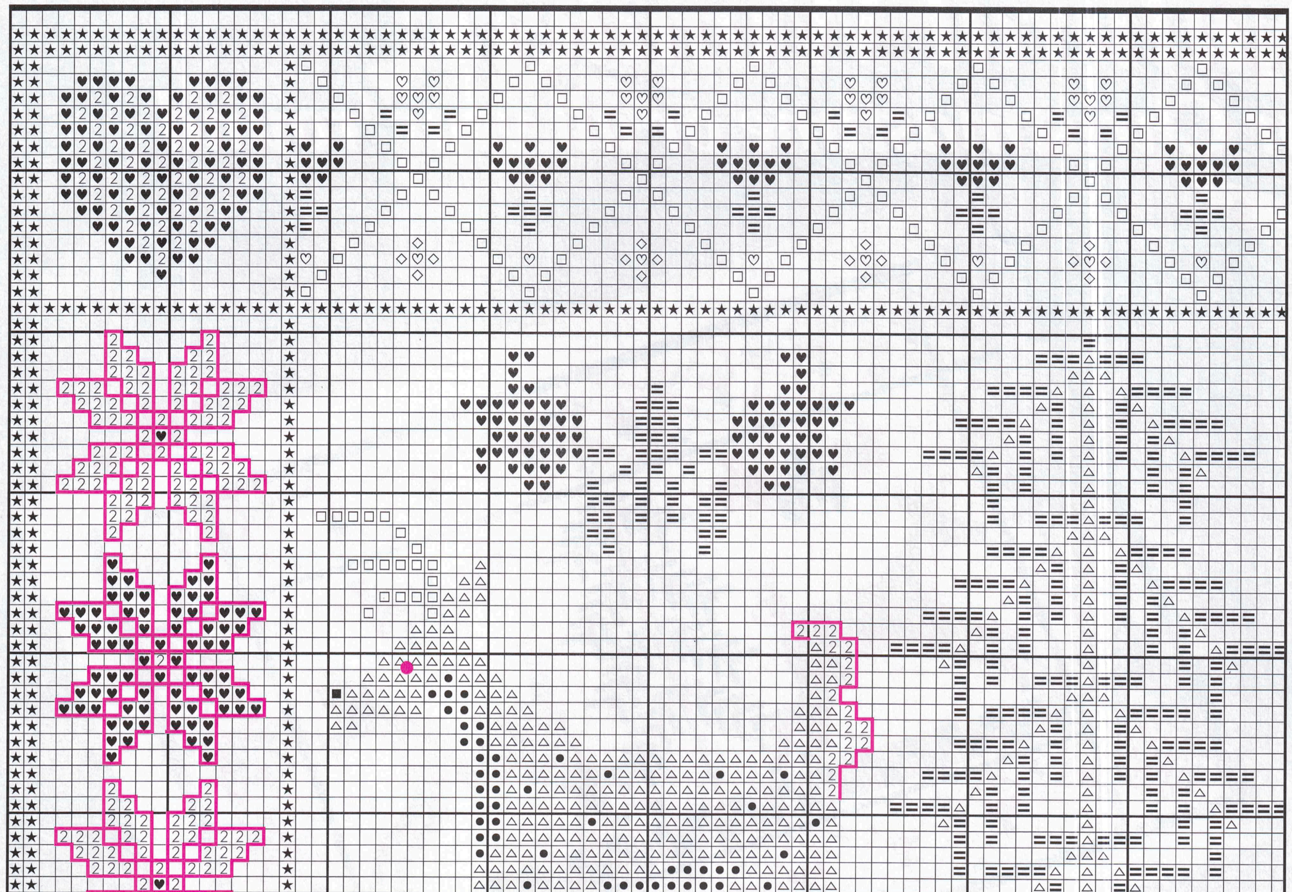
Natural Wonders

for Christmastime or all year 'round

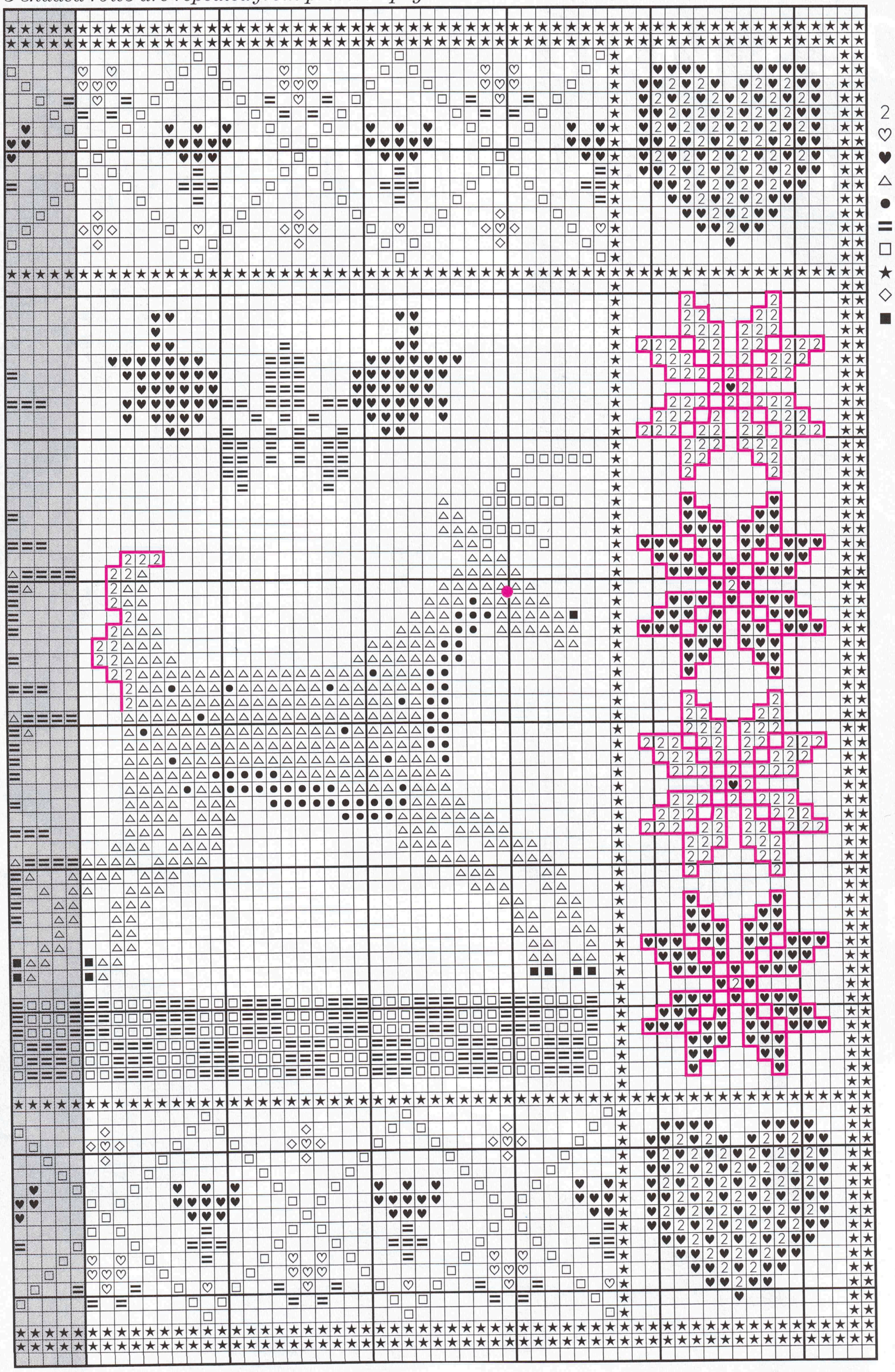


One of my fondest memories of Christmas takes me back to afternoons at our country home. Just before dinner we would strow apples across the backyard. As the sun sank in the west coloring the sky with orange twilight, we would watch as the deer emerged from the shadows to enjoy the feast. Stitched on 32 count White Belfast, a ***Zweigart*** fabric, and finished in ***Sudberry's*** petite, red serving tray, our Christmas deer design by Polly Carbonari is perfect for holiday entertaining. When finished in a Walnut tray, your guests can enjoy this design year 'round.

Intermediate



5 shaded rows are repeated from previous page



CHRISTMAS DEER

© NKS Publishing, 1992

	DMC	**ANCHOR**	**COLOR**
2	White	02	White
♡	224	893	Lt. Shell Pink
♥	321	47	Christmas Red
△	434	370	Lt. Brown
●	436	890	Tan
=	561	212	Vy. Dk. Jade
□	729	874	Med. Old Gold
★	823	—	Dk. Navy Blue
◇	931	921	Med. Antique Blue
■	3371	382	Black Brown

BACKSTITCHING (1 STRAND)

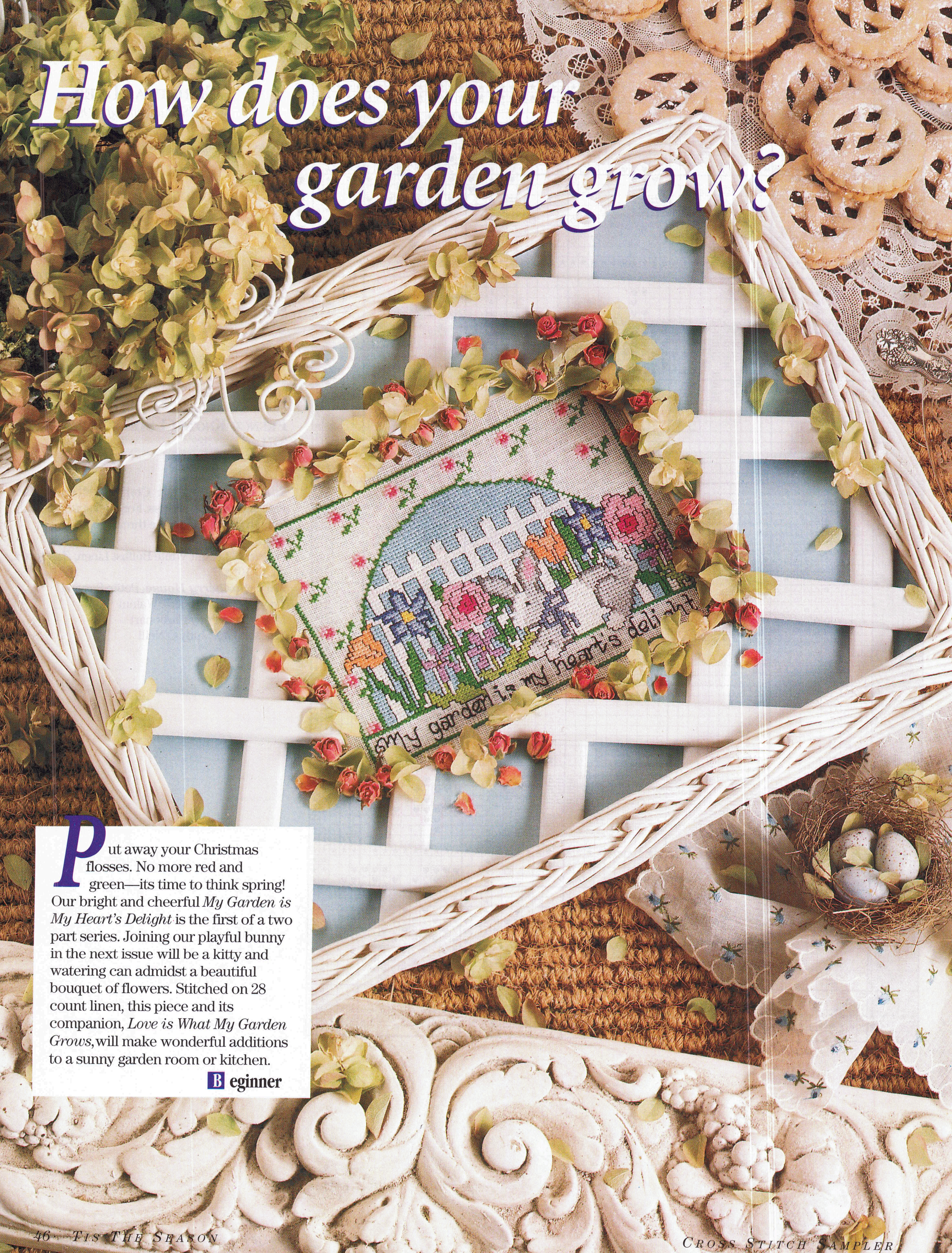
White	02	White Red snowflakes
436	890	Tan Deer tails
561	212	Vy. Dk. Jade White snowflakes

FRENCH KNOTS (1 STRAND)

3371	382	Black Brown Deer eyes

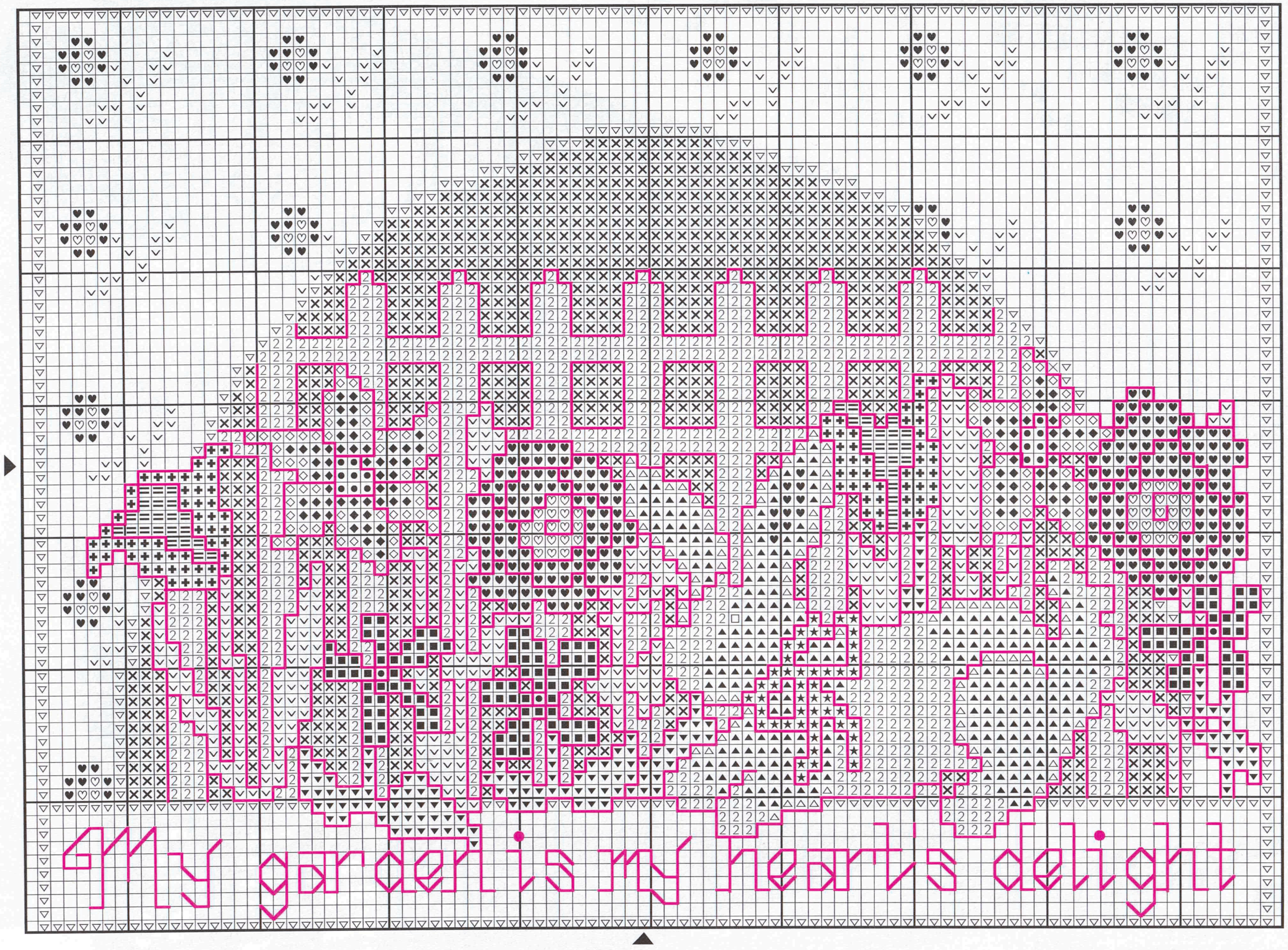
Stitching Instructions: Complete all cross stitch with two strands of floss. For backstitching and French knots, follow the thread code.
Stitch Count: 135 x 93
Fabric: 32 count White Belfast Linen, ***Zweigart***, cut to 10" x 8"
Tray: ***Sudberry House***, Petite Serving Tray, 65656 Red,65651 Walnut
Design by: Polly Carbonari
Stitching by: Judy O'Neill

How does your garden grow?



Put away your Christmas flosses. No more red and green—its time to think spring! Our bright and cheerful *My Garden is My Heart's Delight* is the first of a two part series. Joining our playful bunny in the next issue will be a kitty and watering can admidst a beautiful bouquet of flowers. Stitched on 28 count linen, this piece and its companion, *Love is What My Garden Grows,* will make wonderful additions to a sunny garden room or kitchen.

Beginner



MY GARDEN IS...

© *NKS Publishing, 1993*

DMC	ANCHOR	COLOR
2 White	02	White
■ 209	109	Dk. Lavender
□ 310	403	Black
△ 414	235	Dk. Steel Grey
▲ 415	398	Pearl Grey
✕ 519	—	Sky Blue
♡ 601	57	Dk. Cranberry
♥ 604	66	Lt. Cranberry
▽ 700	228	Bright Christmas Green
✓ 701	227	Lt. Christmas Green
▼ 704	—	Bright Chartruese
● 725	305	Topaz
◇ 792	177	Dk. Cornflower Blue
★ 793	176	Med. Cornflower Blue
◆ 794	175	Lt. Cornflower Blue
✚ 3340	329	Med. Apricot
= 3341	328	Apricot
BACKSTITCHING		
310	403	Black Verse (2 strands) All other backstitching (1 strand)

Stitching Instructions: Complete all cross stitch with two strands of floss over two threads. Backstitch following the thread code. *Aida stitchers*, you may want to stitch on 14 count White Aida.

Stitch Count: 94 x 70

Fabric: 28 count White linen, 76W, ***Wichelt***, cut to 11" x 13"

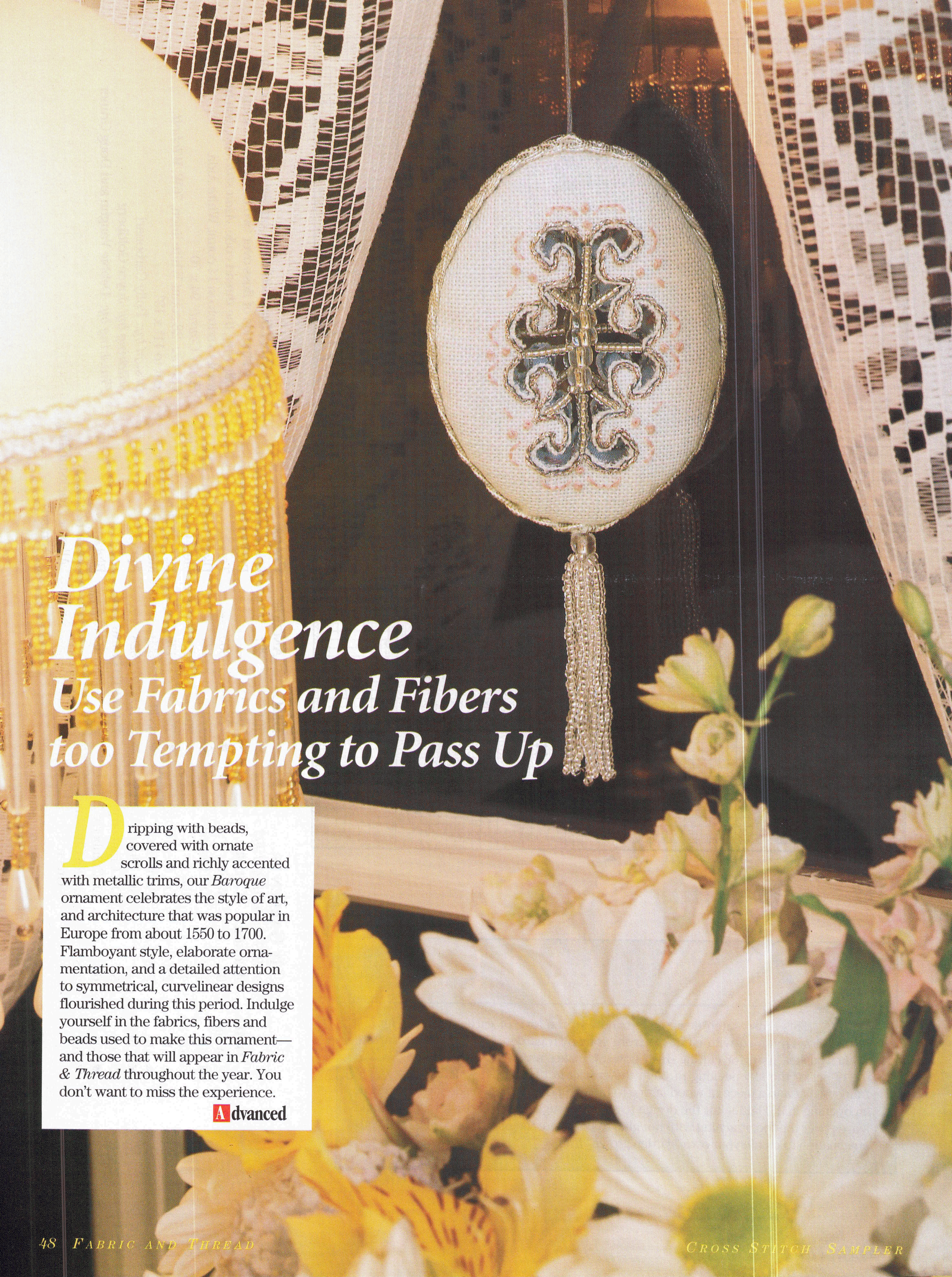
Design by: Polly Carbonari

Stitching by: Joyce Goldberg

Finishing by: Debbie Vaughn and Doug Gruner

INSPIRATIONS

This cross stitch design is a tribute to the love of gardening, so why not display it surrounded with elements from your own garden. We found that a white wicker basket, used for cutting fresh flowers, makes a perfect spring frame. To add the effect of the sky peeking through the cracks in the garden wall, cut a sky blue framer's mat and a piece of wood lattice to fit just under the rim inside the basket. Cut an opening in the lattice for the design to show through. Sprinkle dried rose buds and leaves over the top attaching with hot glue to complete the feeling of spring. Use your imagination to create your own "garden grown" frame.



Divine Indulgence

Use Fabrics and Fibers too Tempting to Pass Up

Dripping with beads, covered with ornate scrolls and richly accented with metallic trims, our *Baroque* ornament celebrates the style of art, and architecture that was popular in Europe from about 1550 to 1700. Flamboyant style, elaborate ornamentation, and a detailed attention to symmetrical, curvelinear designs flourished during this period. Indulge yourself in the fabrics, fibers and beads used to make this ornament—and those that will appear in *Fabric & Thread* throughout the year. You don't want to miss the experience.

Advanced

BAROQUE

© Kreinik Manufacturing, 1993

STEM STITCH
FINE #8 BRAID
SS271 Plum (1 strand)
Central motif
BACKSTITCHING
SOIE D'ALGER
1715 Grey (1 strand)
Border just inside central motif
3031 Pink (2 strands)
All other backstitching
FRENCH KNOTS
SOIE D'ALGER
3031 Pink (2 strands)

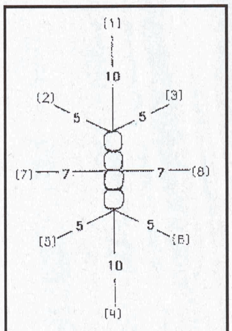
Stitching Instructions: Before you begin stitching prepare a 5" x 10" cut of linen by applying HeatnBond Lite© following manufacturer's directions. Divide linen into two 5" x 5" portions and stitch the design twice, once for the front and once for the back. Stitch design over two threads following the thread code for strands to be used for the various stitches. Keep stitches and ends neat; do not carry the threads across the back of the design, this area will be cut out.
Stitch Count: 24 x 34
Fabric: 28 count White Quaker Cloth, ***Zweigart***, cut to 5" x 10"
Silk and Metallic Fibers: ***Kreinik Manufacturing Co., Inc.***
Design, Stitching and Finishing by: Janelle Giese

Finishing Instructions:

Materials

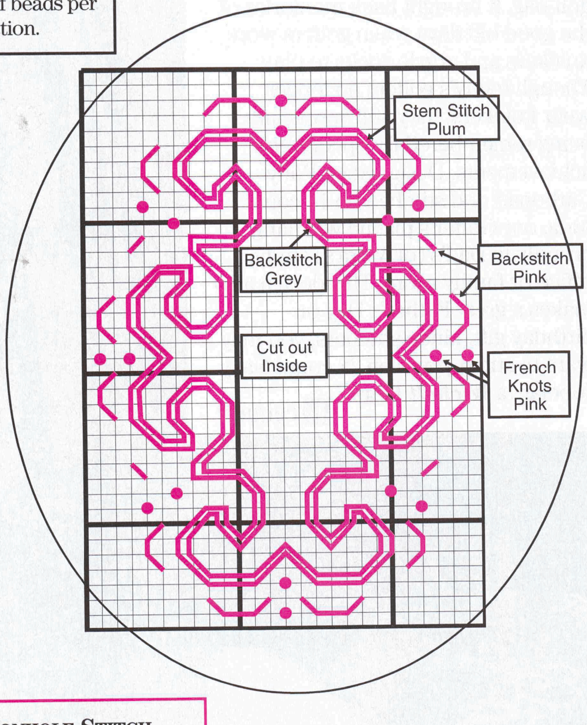
- 5" x 10" HeatnBond Lite©
- 5" x 10" Pale blue backing fabric
- Mill Hill glass beads:
  pebble beads #05021 Silver
  seed beads #02010 Ice
- 1 skein White embroidery floss
- 1 spool Kreinik cord 001C Silver
- ⅛ yd. of ¼" Silver braided metallic trim
- Small, sharp pointed scissors
- Beading needle
- White sewing thread
- Fabric marker
- Tacky glue

1. With marker, trace oval pattern onto each piece of design fabric and cut out. Carefully cut out central motifs with small scissors.
2. Place pieces together, right sides facing, and buttonhole stitch around entire outside edge using small even stitches and White embroidery floss.
3. Turn and finger press seam around entire edge by flattening between your thumb on outside and finger on inside. Ornament should "puff." Don't worry about the seam's wavy appearance, trim will cover it.
4. Using one strand of cord, thread beads into open area of central motif following diagram. When knotting cord to edges of central motif, pull beginning knots through from inside, then wrap around edge and outside of stem stitching line a couple of times. When tying off, wrap around to anchor, but knot may be tied next to and hidden in stem stitching on right side of ornament.
5. To make beaded tassel, cut five pieces of cord each 12" long. For each strand of the tassel, take one 12" piece of cord and knot a seed bead into the center. Fold in half. Thread both loose ends of the cord through the beading needle and string 2" of seed beads onto the cord. When all five strands of cord are beaded, lay together in a group. Cut a 6" length of cord and tie the group with a double thickness, ¼" beyond beads. Do not cutthe ends of this cord, they will be used to attach the tassel to the orna-ment. Place a dab of glue in the space between the beads and knot. Draw the ends up through pebble bead. Fill remaining double strands with 2" of seed beads. After the final bead of each strand, draw threads through in opposite directions and knot to secure. Sew the tassel to the base of the ornament, allow-ing space for trim.
6. For hanger and trim, cut 10" of cord and fold in half. Draw ends through center of braid and tie together forming a loop. With loop at top, glue trim around ornament having ends meet at tassel.



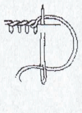
CENTER MOTIF BEAD PLACEMENT

Numbers in parenthesis indicate order of cord attachment. Bold numbers indicate number of beads per section.



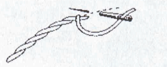
BAROQUE ORNAMENT PATTERN

BUTTONHOLE STITCH



Work buttonhole stitch from left to right, pulling the needle through the fabric and over the working thread; this action forms a row of verticle straight stitches joined together by a looped edge at the bottom.

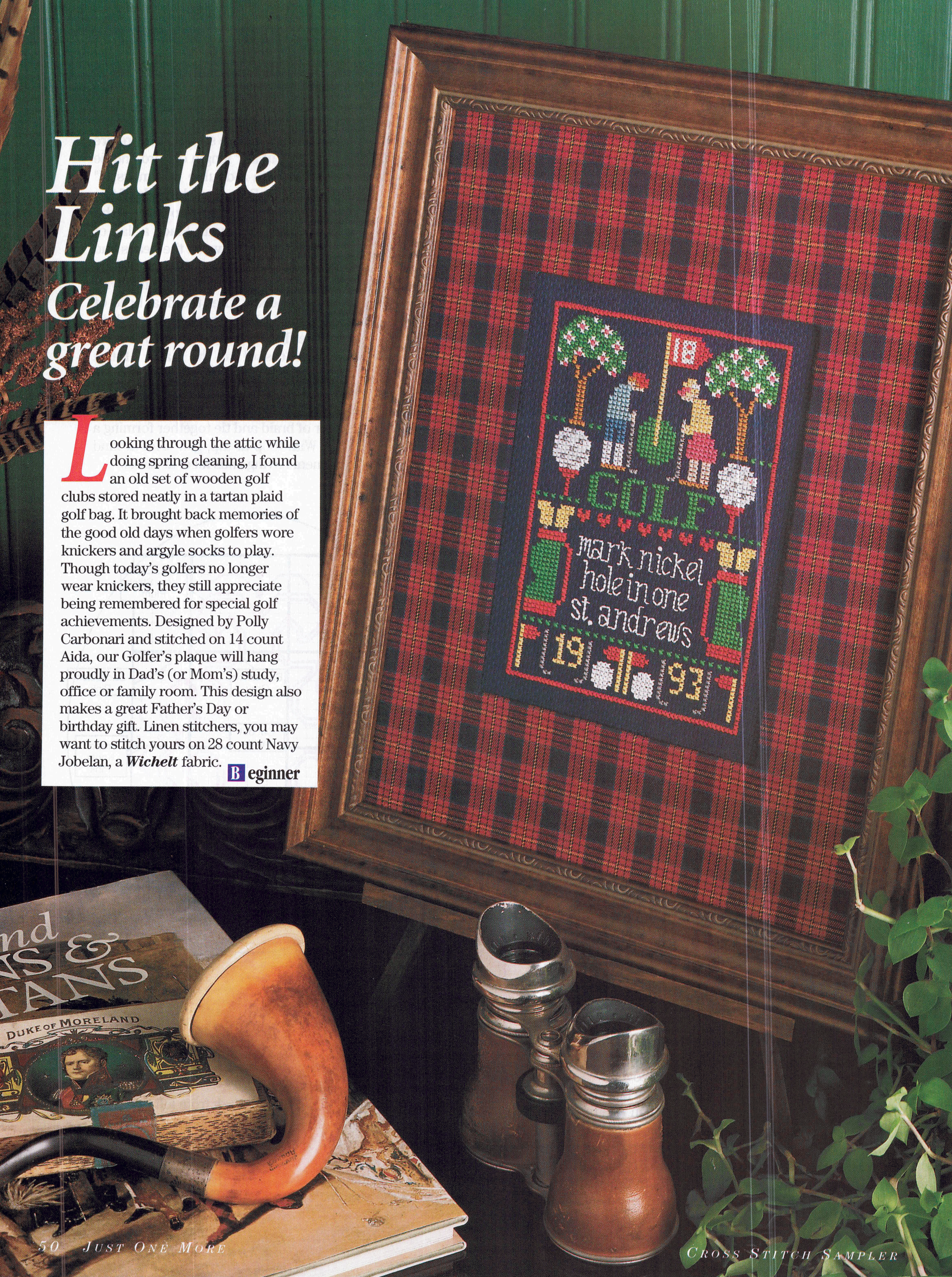
STEM STITCH



Work from left to right, taking regular, slightly slanted stitches along the line of the design. The working thread must always be kept below the needle.

Hit the Links

Celebrate a great round!



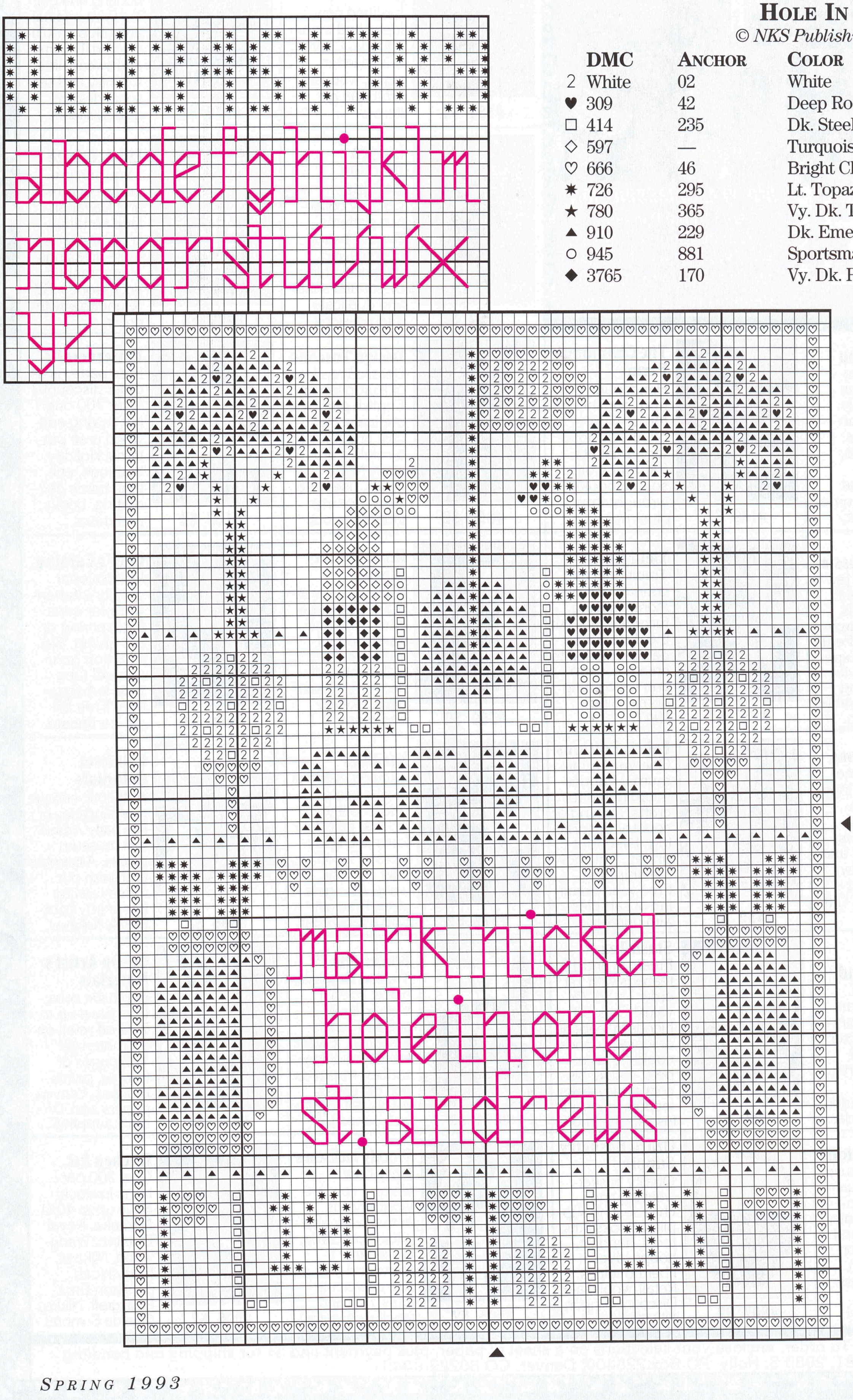
Looking through the attic while doing spring cleaning, I found an old set of wooden golf clubs stored neatly in a tartan plaid golf bag. It brought back memories of the good old days when golfers wore knickers and argyle socks to play. Though today's golfers no longer wear knickers, they still appreciate being remembered for special golf achievements. Designed by Polly Carbonari and stitched on 14 count Aida, our Golfer's plaque will hang proudly in Dad's (or Mom's) study, office or family room. This design also makes a great Father's Day or birthday gift. Linen stitchers, you may want to stitch yours on 28 count Navy Jobelan, a ***Wichelt*** fabric.

Beginner

Hole In One

© NKS Publishing, 1992

DMC	Anchor	Color
2 White	02	White
♥ 309	42	Deep Rose
□ 414	235	Dk. Steel Grey
◇ 597	—	Turquoise
♡ 666	46	Bright Christmas Red
✷ 726	295	Lt. Topaz
★ 780	365	Vy. Dk. Topaz
▲ 910	229	Dk. Emerald Green
○ 945	881	Sportsman Flesh
◆ 3765	170	Vy. Dk. Peacock Blue



Stitching Instructions: Complete all cross stitch using three strands floss. Center and backstitch personalization with two strands of White floss. Note: Dark color fabrics, such as Navy Blue, are difficult to stitch on. Place a white towel in your lap to reflect light through the fabric holes making them easier to see.

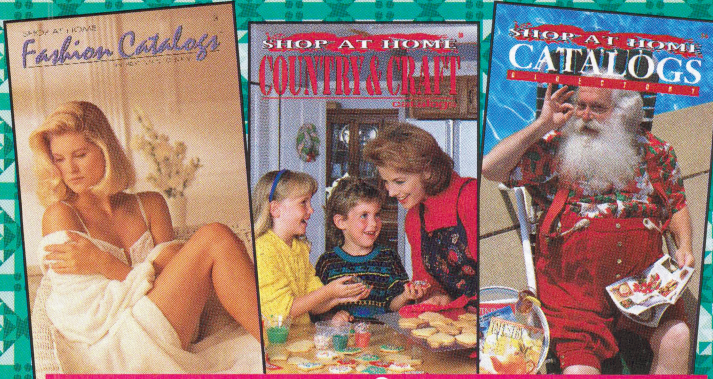
Stitch Count: 57 x 84

Fabric: 14 count Navy Blue Aida, ***Zweigart***, cut to 10"x 12"

Frame and Mat: ***Ran-Art Gallery***, Arlington Heights, IL Note: Create your own custom mat by covering a plain photo mat with fabric to coordinate with your stitched piece.

Design by: Polly Carbonari

Stitching by: Lisa Duffin



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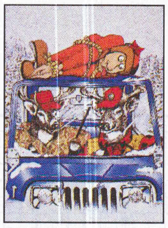
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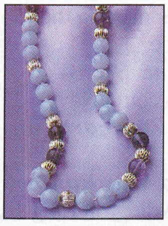
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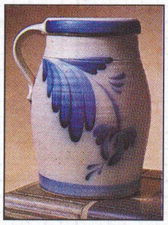
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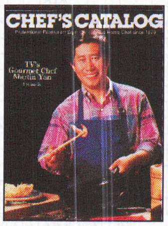

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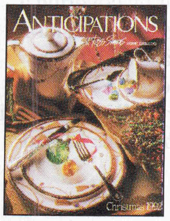

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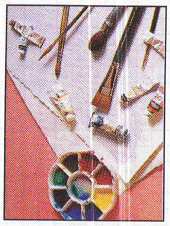
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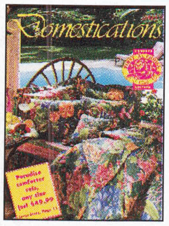

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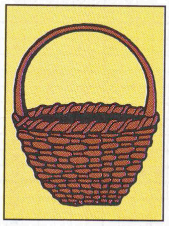
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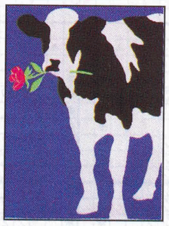
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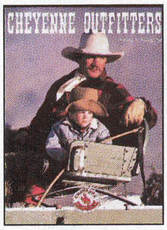

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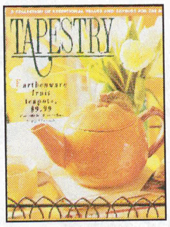

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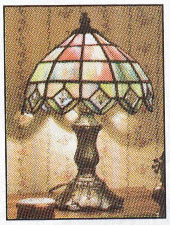

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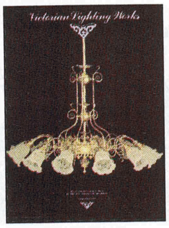

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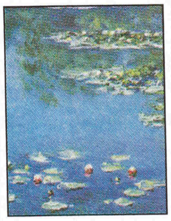

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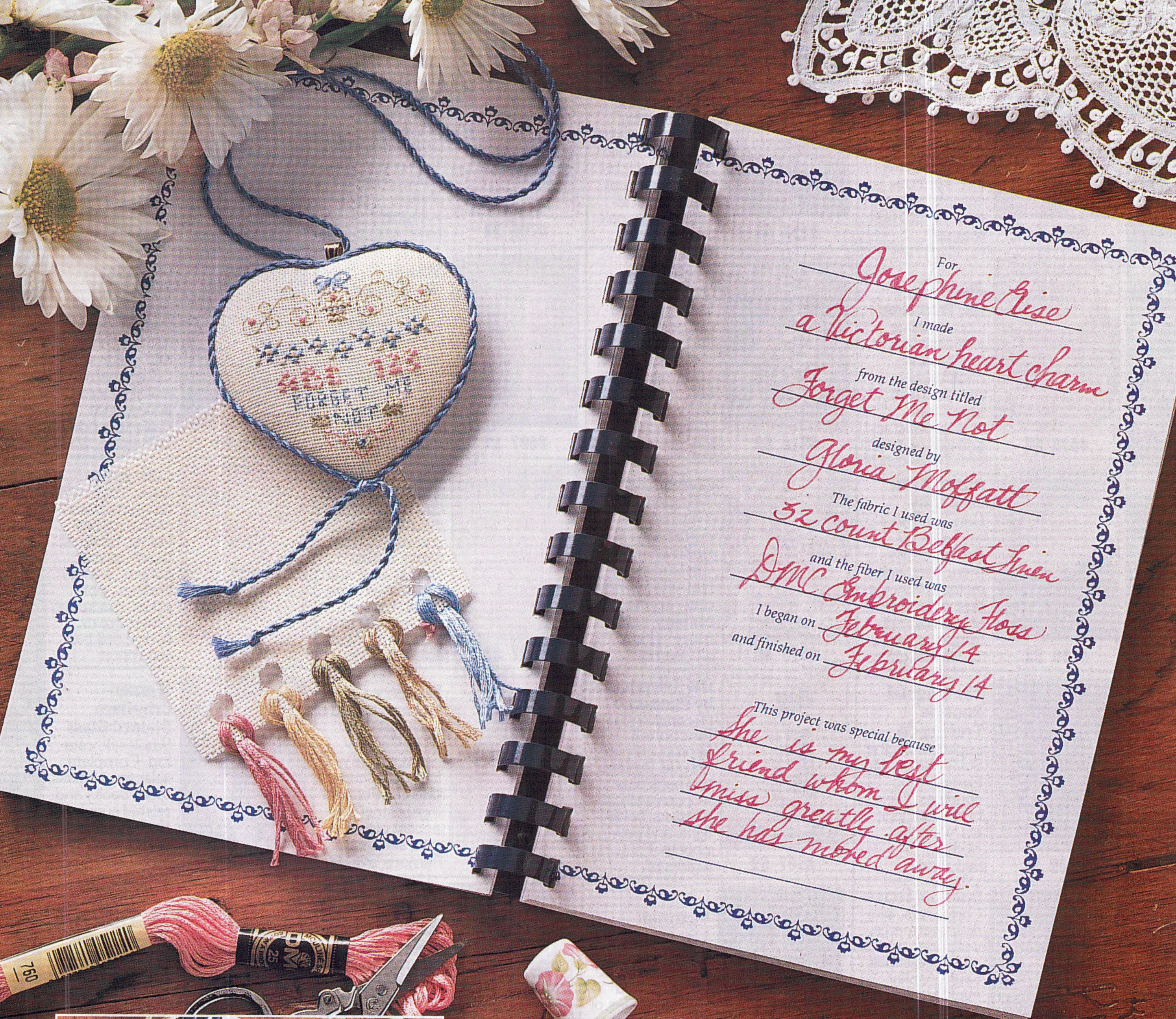
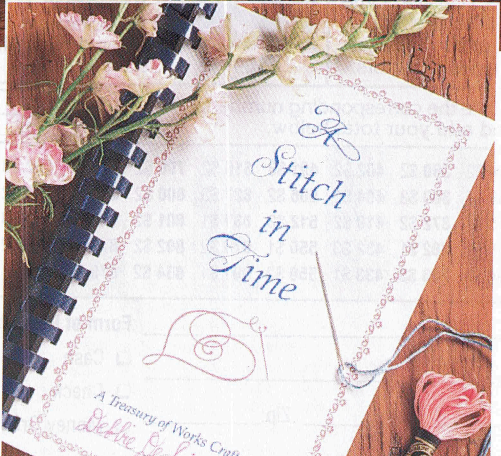


For Josephine Eise
I made a Victorian heart charm
from the design titled Forget Me Not
designed by Gloria Moffatt
The fabric I used was 32 count Belfast Linen
and the fiber I used was DMC Embroidery Floss
I began on February 14
and finished on February 14
This project was special because She is my best friend whom I will miss greatly after she has moved away.



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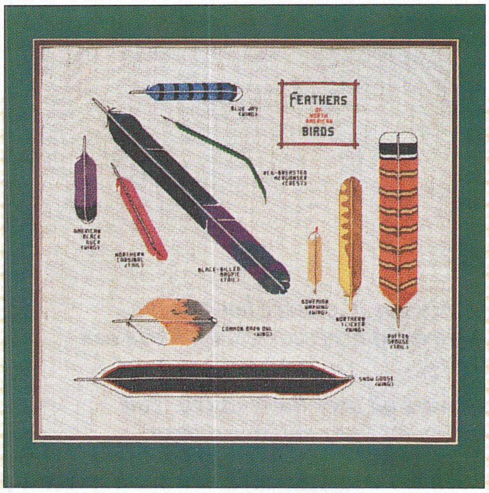
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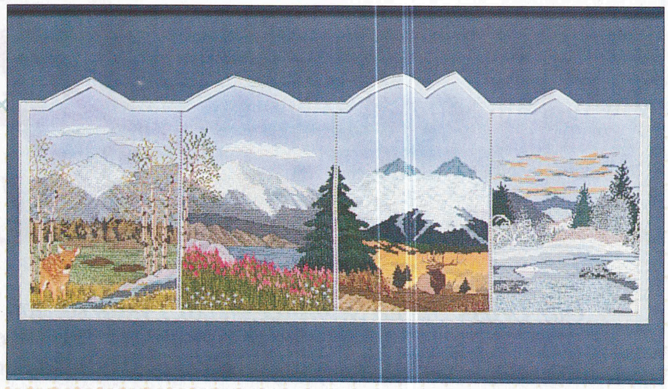
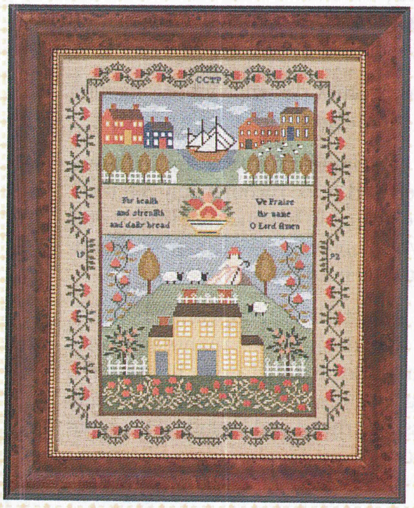
SNOW GOOSE (WING)

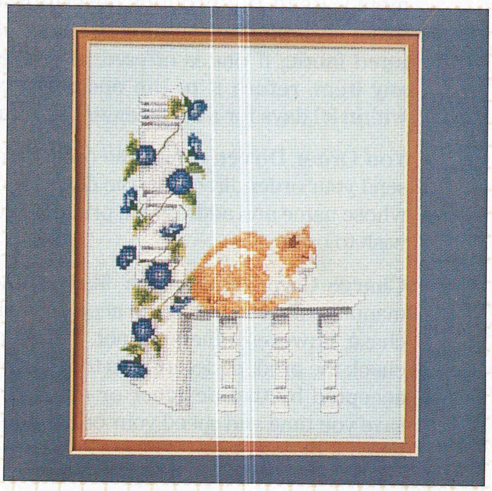
Create your own wildlife art with *Feathers of North American Birds.* Stitched on 18-count Aida, this colorful 10" x 10½" design accurately reproduces both the markings and the size of feathers from 10 representative American species. Chart and complete instructions, $7 ppd. CK/MO accepted. **Thomson Designs,** 203 3rd Ct NW, Sublimity, OR 97385. 503-769-7331.



Our *Four Seasons* may be stitched as a single panel (409 by 126 stitches) or individually. Chart packs contain overdyed floss; some DMC necessary. Single panel *$50; add $11.50 for feather blue Aida. Spring (100 x 126), $16; Summer (100 x 125), $16; Fall (100 x 108), $12.50; Winter (100 x 110), $12.50. Fabric: add $3.75 per season. Add $3.50 s/h per order. CK/MO accepted. **Fireside Originals,** Box 359, Frisco, CO 80443. 303-668-5775.


CCTP
For health and strength and daily bread
We Praise thy name O Lord Amen

The New England Schoolgirl Sampler (#17) measures 9¼" x 12½" worked on 36-count dirty linen. It combines cross-stitch, queen, long arm cross, rice stitch, and petit point along with common New England grace. Chart *$6.50, kit $38. CK/MO accepted. **Theron Traditions,** 16 Amsterdam Rd, Milford, NJ 08848. 908-995-9059.



Morning Cat Nap measures 7¼" x 5½" finished. Kit includes 14-count blue Aida, pre-sorted floss, needle, and chart, *$13.98 plus $2 s/h. Free catalogue with order. VISA/MC/CK/MO accepted. **Pegasus Originals Inc,** 129 Minnie Fallaw Rd, Lexington, SC 29073. 800-845-2427.

CROSS STITCH SAMPLER

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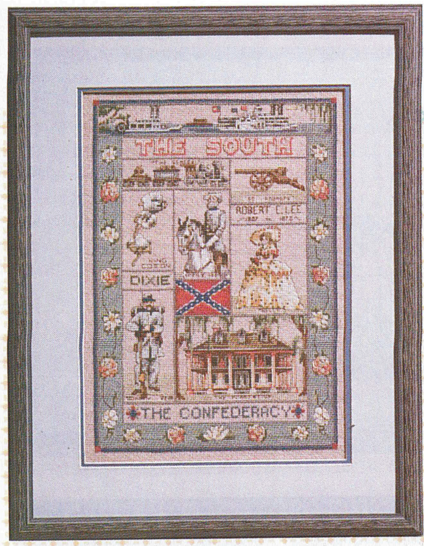
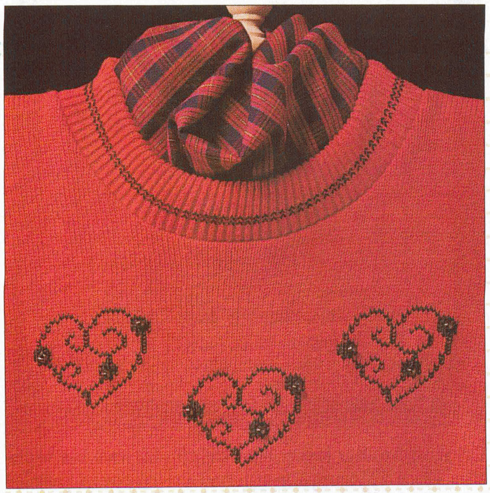
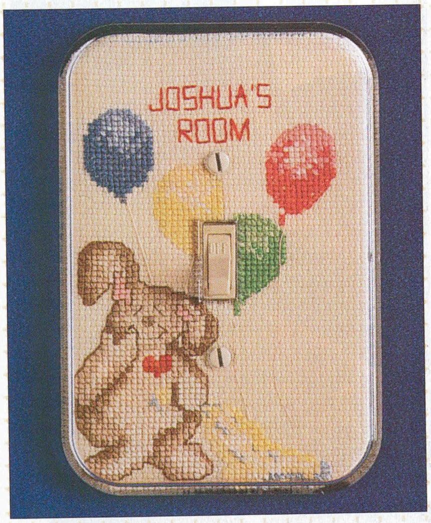
Cross Stitch Cameos



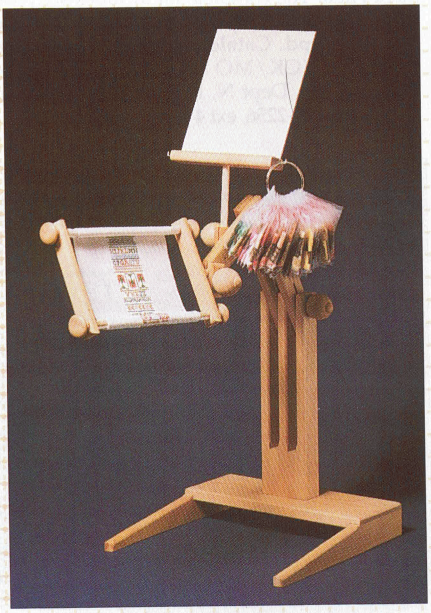
Back by popular demand, our *Civil War Sampler I: The South* is shown stitched on 14-count mushroom Aida cloth. Measuring 130 stitches wide by 191 stitches high, it features 24 beautiful DMC floss colors. Our clear, 6-page chart is on easy-to-read 8-count graph paper. Chart only *$9 ppd. CK/MO accepted. **K & D Designs,** 811 W Mountain Ave, Fort Collins, CO 80521. 303-493-7332.



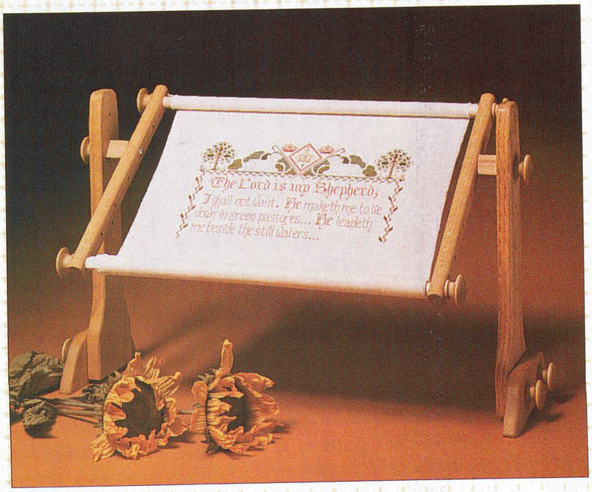
About Hearts duplicate stitch kit features a lovely design embellished with glass beads. It adapts to any sweater/floss color combination. Includes 100% cotton sweater, graph, instructions, needle, black RibbonFloss, and black beads. Unisex sizes S-XXL. In red, natural, teal, and white, *$45 ppd. VISA/MC/CK/MO accepted. **Craftsmen's Studio,** 2727 Ring Rd, Greensboro, NC 27405. 919-621-4994, or 800-234-2808 (orders only).



Stitch this adorable 14-count acrylic switchplate entitled *S1407 Bunny Love.* Alphabet for personalization included. Perfect for your child's room or as a gift for someone special. The kit includes everything needed to complete your project. Finished project measures 5¾" x 3⅞", *$10.50 plus $3.50 s/h. CK/MO accepted. **Fond Memories, Inc,** One Terminal Way, Norwich, CT 06360. 203-887-4789.

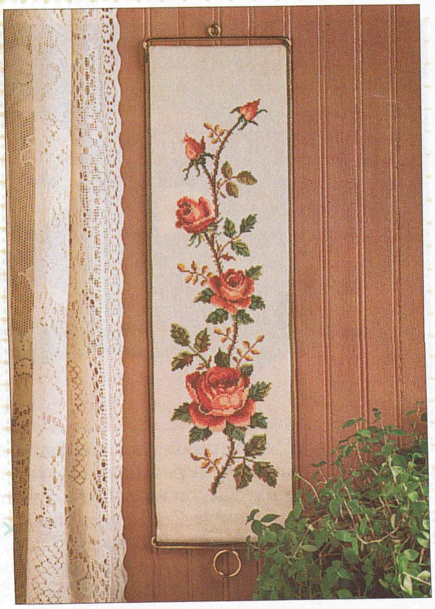


Angel Crafts' Needlework Floor Stand is specially designed for use with E-Z Stitch™ scroll rods (available separately). Unique handcrafted stand gives solid, versatile project support with easy manipulation. Accessories available include chart holder, project rack, and clip-on light. Assembled and finished, $79.95; kit $59.95. Add $5.95 s/h. Rods with knobs from $11. Complete needlework catalogue available. VISA/MC/CK/MO accepted. **Angel Crafts,** PO Box 367, Leavenworth, WA 98826. 509-548-6212 (information), or 800-659-6672 (orders).

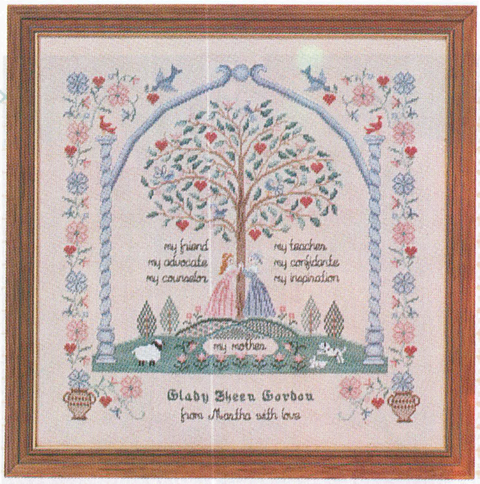

The Lord is my Shepherd; I shall not want. He maketh me to lie down in green pastures... He leadeth me beside the still waters...

This versatile lap stand and frame can be adjusted to straddle your lap (shown) or to sit on a tabletop. Comes complete with adjustable extender bars, 20" heavy-duty scroll rods, adjustable side supports, and knobs. Available in oak (shown), $56, or cherry $66. Interchangeable with other Tomorrow's Treasures scroll rods for different widths. Brochure available. VISA/MC/CK/MO accepted. **Tomorrow's Treasures,** 19722 - 144th Ave NE, Woodinville, WA 98072. 800-882-8932.

From Oehlenschlager of Denmark comes this 6½" x 22" bell pull featuring beautifully shaded roses. Kit includes color front sheet, 14-count ivory Aida, black and white chart, DMC floss (tied and labeled), and needle, $15.50. Kit including 16 cm brass bell pull fitting (shown), $23. Both ppd. VISA/MC/AE/CK/MO accepted. **Thumbelina Needlework,** PO Box 1065, Solvang, CA 93464. 805-688-4136.

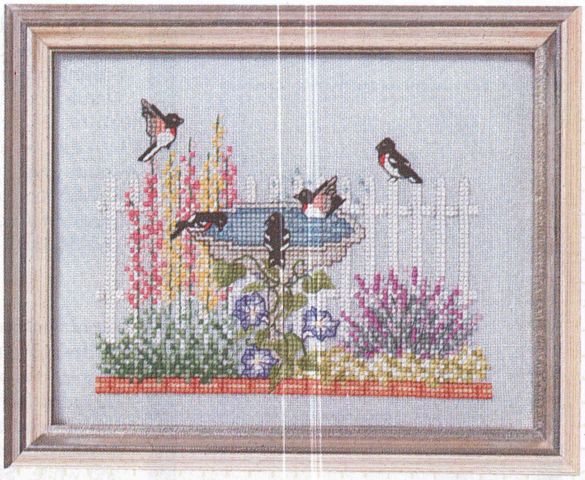


Cross Stitch Cameos

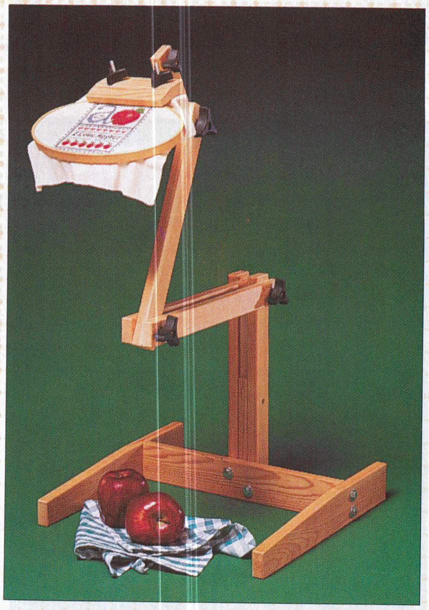


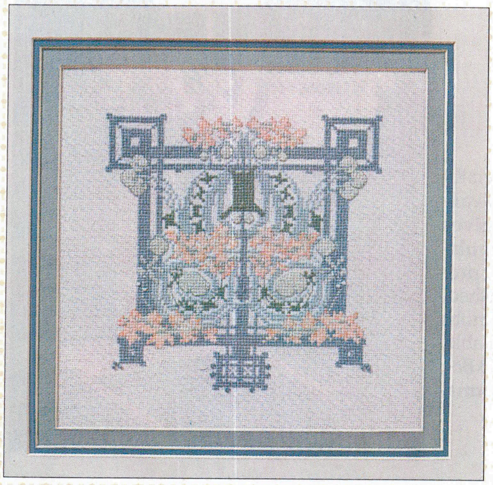
Let your Mother know how much you love her with this 12" x 12" sampler stitched on 16-count parchment Aida. The complete kit includes sixty yards of DMC floss and easy instructions, *$22.50. Booklet *$6. Both ppd. Catalogue $1.50, free with order. VISA/MC/CK/MO accepted. **Needle Maid® Designs, Inc,** Dept N, PO Box 867, Hockessin, DE 19707. 800-424-2256, ext 4 (orders only).

This design featuring birds frolicking in a birdbath is one of two included in our leaflet entitled *Rose-Breasted Grosbeaks.* Order leaflet #20, *$5 plus $1 s/h. Color brochure free with SASE or with order. CK accepted. **Crossed Wing Collection,** Rt 1, Box 234, New London, WI 54961. 414-982-7638.

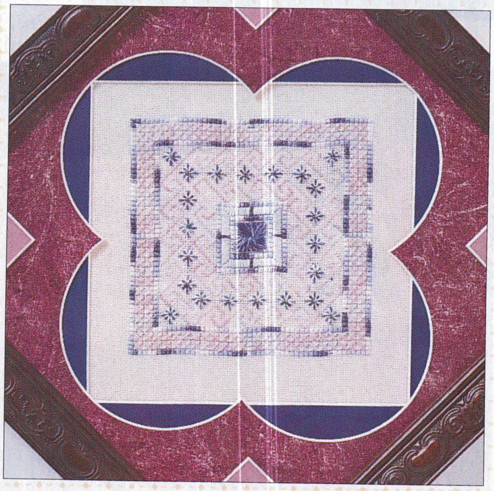


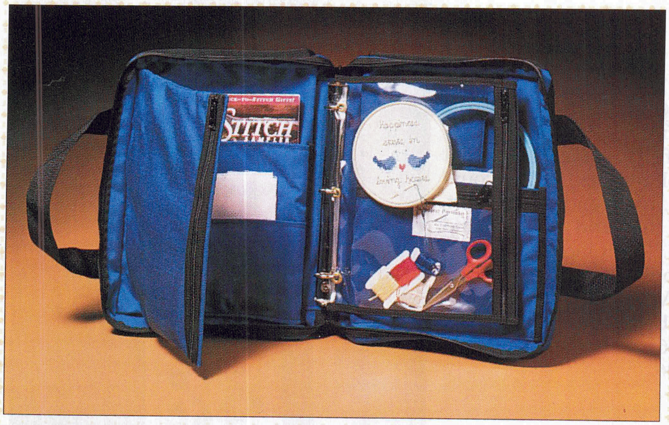
The Third Hand™ needlework stand measures 40"h and uses standard hoops and scrolls. Head rotates allowing work on either side. Adjusts for use in chair, bed, or wheelchair. Large easy-grasp knobs. Assembles easily $39.95 plus $4.50 s/h. Needlework and hoop not included. VISA/MC/CK/MO accepted. FL residents add 6% sales tax. **Brinson Classics,** 2148 Sadler Rd, Suite 213, Dept N-3, Fernandina Beach, FL 32034. 904-261-8822.





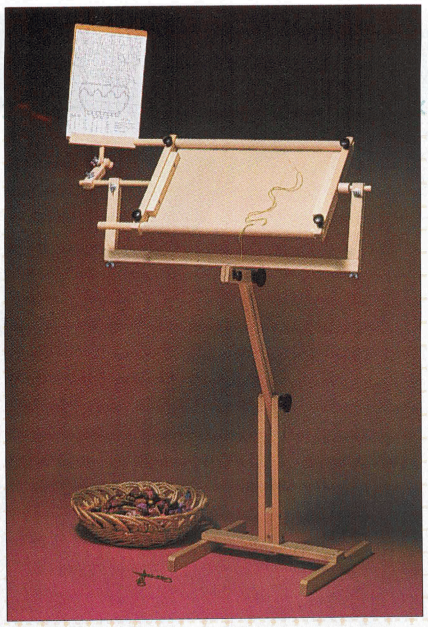
Create a counted cross stitch adaptation of a Decorative Terra Cotta Medallion designed by Louis Sullivan for the Henry Babson House, Riverside, IL, in 1907. Kit includes light grey Jubilee cloth, DMC floss, graph, needle, photo, and instructions. Framed size: 16" x 16". Kit *$23, chart pack $8. Both ppd. Catalogue of Frank Lloyd designs, botanicals, and animals, $2, free with order. CK/MO accepted. **Heartland House Designs,** 741 N Oak Park Ave, Oak Park, IL 60302. 708-383-2278.



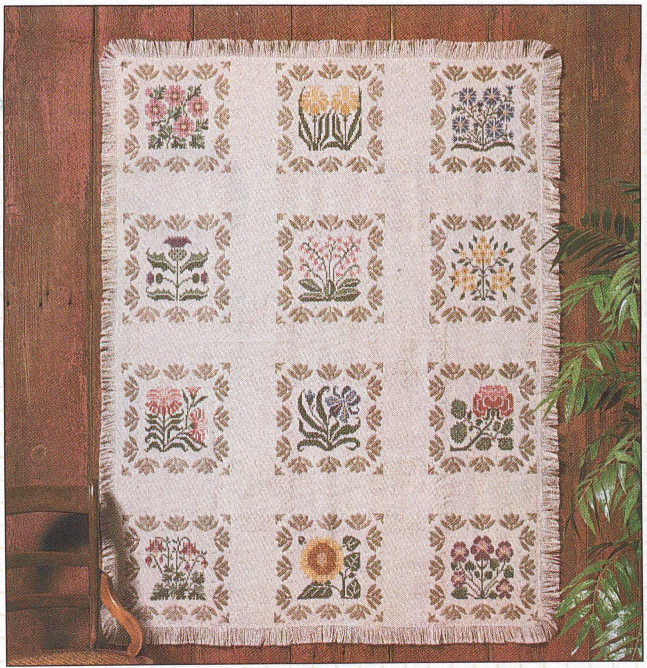


Project Portfolio™ is the needlework tote that protects and organizes your projects. Zips completely closed; unzips for laptop work surface. Features 3-ring binder, needle cushion with Velcro closure, and many pockets and pouches. Made of durable Cordura in blue, burgundy, or teal (specify first and second color choice). Measures 15" x 12" x 4½", $39.95 plus $4.25 UPS s/h. VISA/MC/CK/MO accepted. **Courtland Creek,** 5020 S Courtland Pkwy, Dept CSS, New Berlin, WI 53151. 414-529-4440.

This Madras pattern is a 5" beginner multi-stitch, multi-fiber piece using new Madras overdyed, O floss, and beads. Colors: Very Blue is shown; Celtic is worked with grey/aqua, pinks, and purples/greens on cream hardanger linen with gun metal beads. Stitches used: Algerian eye, satin, regular/large Smyrna cross, diamond eyelet. Instructions, fabric, fibers, and beads, *$10 plus $3.50 s/h. CK/MO accepted. **Sue Lentz Needlework,** Dept S, HCR 1, Box 228, Athelstane, WI 54104. 715-757-3619. FAX: 715-757-3300.



Our Deluxe Cross Stitch System is handcrafted of solid maple and holds fabric up to 22"w. The stand adjusts so you can stitch comfortably while sitting on your couch or easy chair. Bookholder adjusts for easy viewing and scroll frame rotates in place for access to back. Knob Model (shown), *$89.90. Wing Nut Model, *$79. Both ppd. Free brochure. VISA/MC/CK/MO accepted. **Sullivan's Woodworks,** 15 Sharman, Fort Madison, IA 52627. 800-421-0264.



Stay cozy until spring stitching *Prairie Flowers* on a Dutch Garden Afghan. Twelve different designs from The Prairie Schooler stitched over two threads complement a completely washable, creamy chocolate acrylic afghan. Book only $6. Afghan only $65. Afghan and book $68. All ppd. Floss not included.

Affinity
PO Box 413, Chester Heights, PA 19017
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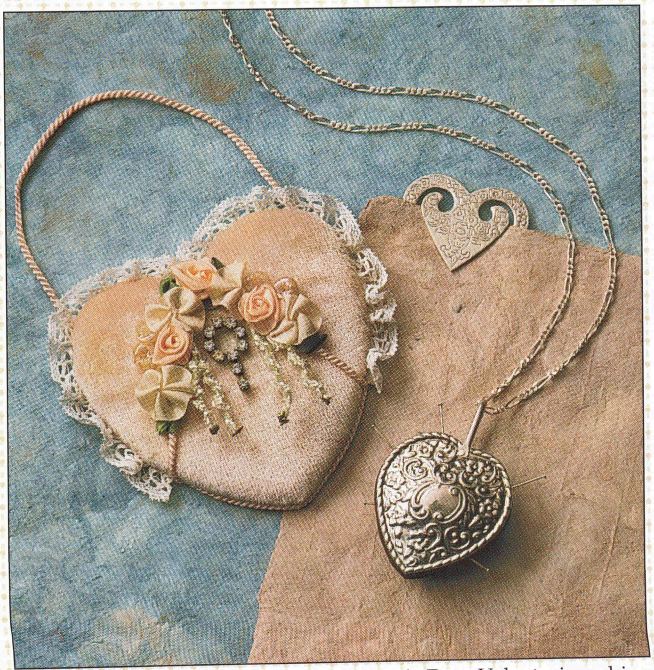
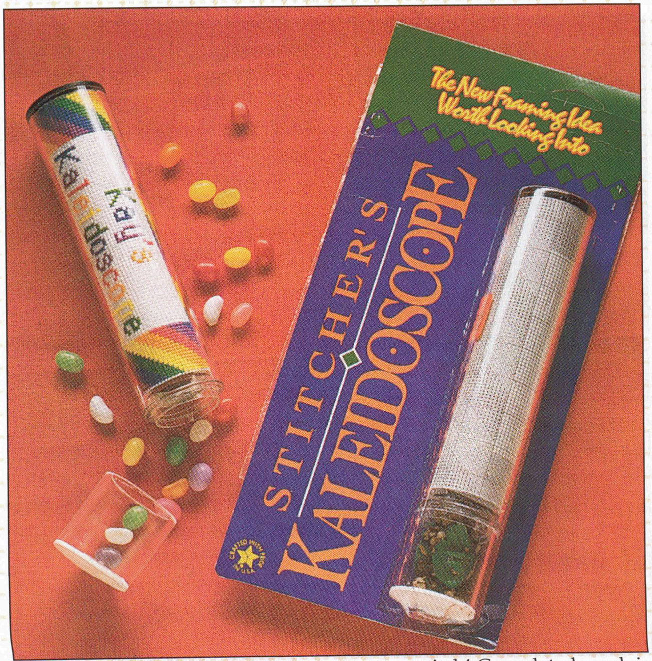


Presenting Victorian hearts for Valentine's Day. Velvet pincushion with laces, roses, and rhinestones with silken cord for hanging, 3½", *$39. Shades of pink and decorations vary. Ornate sterling silver pincushion to wear as a pendant, 2¼", *$79. Sterling silver chain perfect for your jewelry, 30", *$21. Sterling silver bookmark for him or her, 1½", *$24. Add $2 s/h.

Anne Powell Ltd
PO Box 3060, Stuart, FL 34995-3060
Color catalogue $5 / VISA/MC accepted / 407-287-3007



Here's a beautiful way to display your cross stitch! Completed work is rolled into the crystal clear acrylic barrel. Change the contents of the cup to match the theme of your stitching or whatever you want! Kit includes fabric, thread, and pattern, *$19.99 ppd. Most 5" x 7" patterns will also work if you prefer to use your own.

Homecrafters
1859 Kenion Point, Snellville, GA 30278
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Dee's
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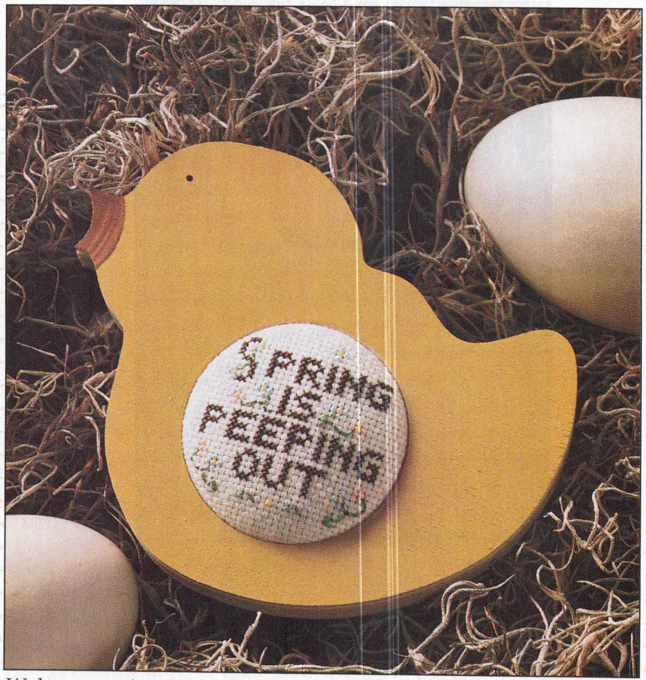
We offer a truly easy method of reversible cross stitch! Great for afghans, towels, bookmarks, breadcloths, placemats, napkins, collars, handkerchiefs, and more. Adaptable to almost all cross stitch patterns, it can be done on any fabric. How-to booklet contains bookmark as a beginning project, *$19.95 ppd.

Dee's Reverse Eese
R#1 Box 245A, Decatur, IL 62526
CK/MO accepted / 217-877-9425



Welcome spring with our chick counted cross stitch kit. It contains frame (painted as shown), complete instructions and graph for design shown and "Happy Easter," hardanger, DMC floss, needle, backing, and hanger, *$10 ppd.

Frame Work
1855 Ridge Rd, Westminster, MD 21157
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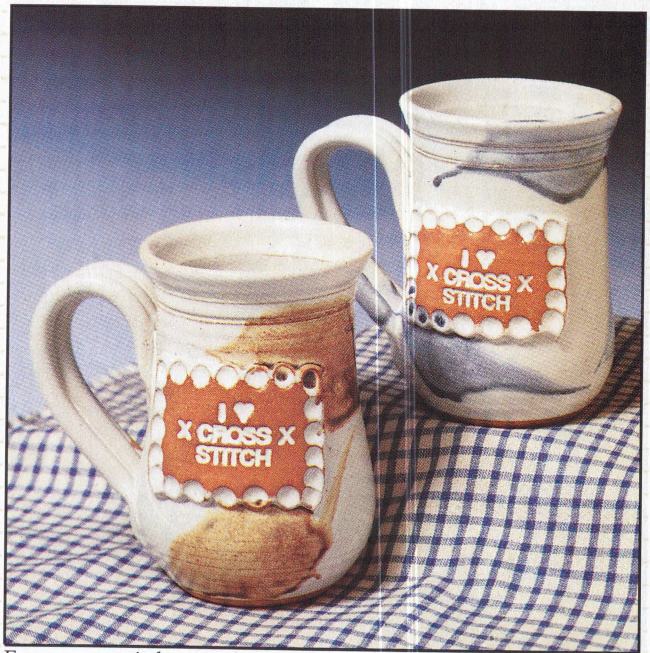
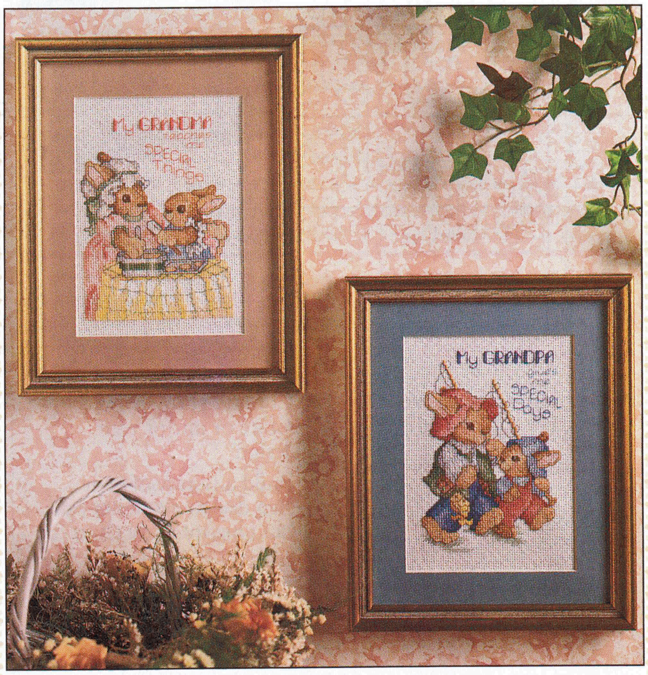
This oak floss box is good for more than just storage! It will hold 360 DMC or Anchor floss colors in 2" x 3" resealable plastic bags. No more winding! Shelf folds down to form tabletop; in upper position it provides storage for projects, etc. Bags and labels included; floss not included; $89.50 ppd.



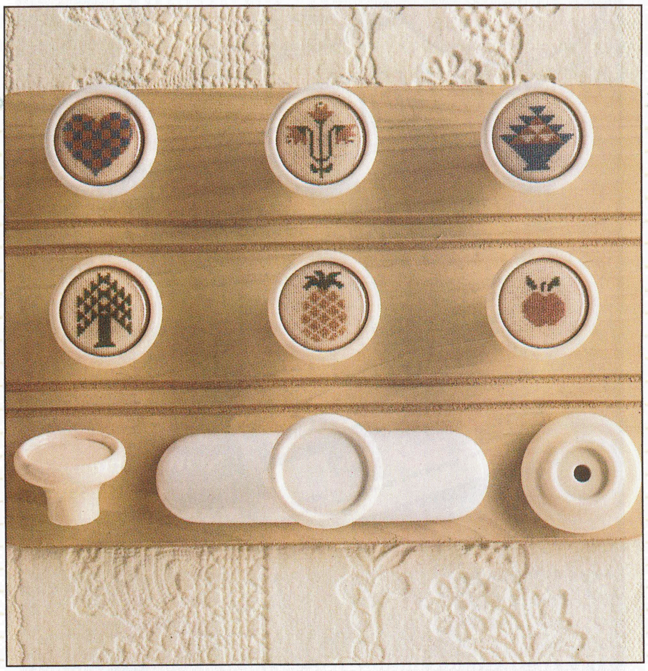
Every cross stitcher needs one of these! Wheel-thrown pottery mug designed just for cross stitch lovers is available in white with brown or blue spatters, $11.95 ppd. Mugs may vary in size as they are handmade.

Idle Time Designs
PO Box 2045, Dept 492, Branson West, MO 65737
VISA/MC/CK/MO accepted / 417-334-5278



Fifth in our series of Bunny Wedding, Birth, Family, and Sisters are the Bunny Grandparents! Leaflet #108 is illustrated (both designs), *$4.95. Or specify any other one, *$4.95. Both ppd. Complete kit with 14-count Aida also available.

Sudberry House, Inc
Colton Rd at Exit 71, Box 895, Old Lyme, CT 06371
Color catalogue $2.50 / VISA/MC/DIS/CK accepted / 203-739-6951



An attractive accent for your kitchen/bathroom cabinets or furniture, our ceramic knobs have reproduced cross-stitch inserts. Basket, heart, apple, flower, tree, and pineapple designs are covered with a protective clear coating. Choose white or antique white ceramic glaze. Decorative knobs, 1⅜", *$3.45 each. Plain knobs (no insert), *$2.25 each. Backplates (optional), 1½", *$1.95 each; 4$^{1}/_{16}$" x 1⅛", *$2.65 each. Add $4 s/h.

Worthy Works
1220 Rock St, Dept XS193, Rockford, IL 61101-1437
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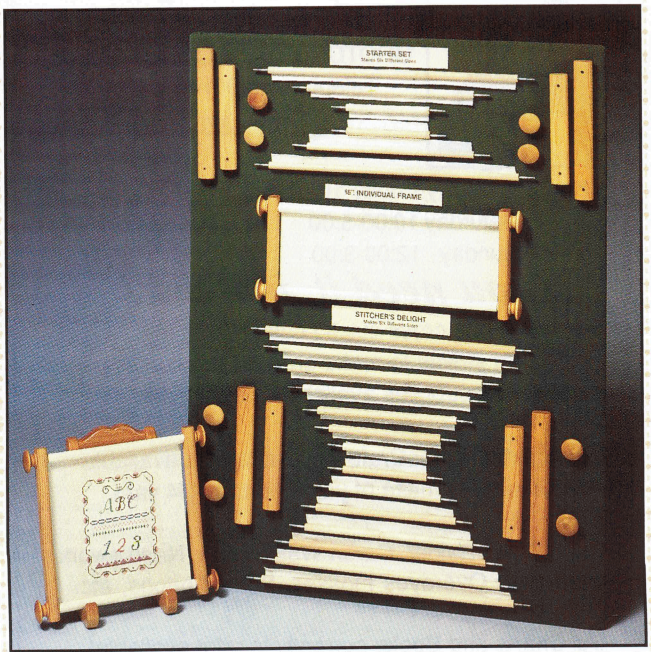
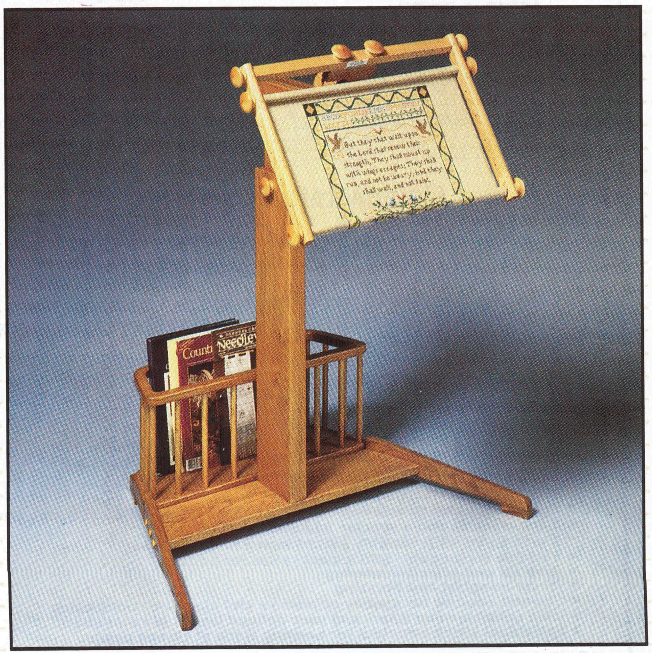


Our solid oak scroll frames are perfect for holding your needlework while you stitch, and give you an even tension to stitch on with no distortion to your fabric or stitches. Available in more than 40 sizes. Starter set will make 6 size combinations, *$45. Display easels come 6" to 18"h, will mount on the wall or sit on a tabletop, *$16.99 - $23.99.



This needlework floorstand will be a welcome addition to your home. Available in solid oak or cherry, it comes complete with an 18" scroll frame. Stand is fully adjustable and locks into position. Accessory pieces are also available. Floorstand with basket: oak *$229; cherry *$249. Without basket: oak *$189; cherry *$209. Catalogue available.

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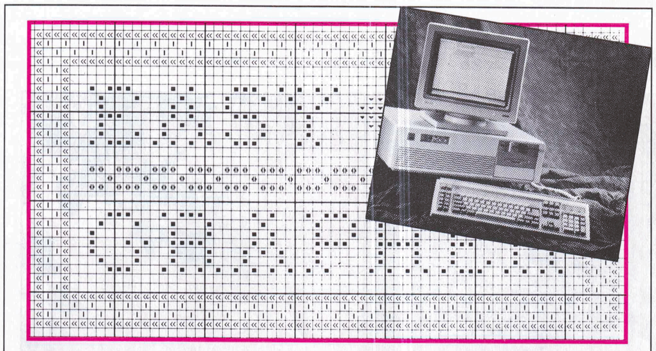

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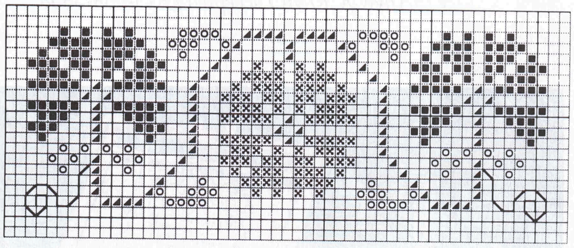

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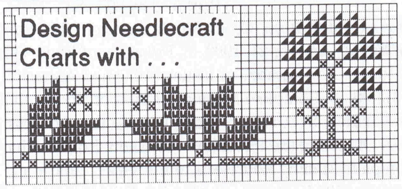

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